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**ABSTRACT**

This traffic safety curriculum for second grade students provides directions and materials for approximately 132 activities. Intended to develop pedestrian perceptual skills and to train children in safe conduct on the school bus, in an auto and in the school environment, the curriculum features concepts and skills taught through activities from various disciplines. Art, dramatization, math, music, reading, science and social studies lessons, as well as ideas for the bulletin board, are offered. The materials can be used selectively or in sequence. Approximately half of the document consists of lesson materials for developing pedestrian perceptual skills, including exercises for visual and auditory perception. "Judging Distance" and "Light and Its Use in Safety" are among the skills and concepts taught. The remaining three safety content areas (school bus, auto passenger and school environment pedestrian safety) are more briefly developed. The document also provides (1) a pre-test for perception of directionality: (2) 46 masters that can be reproduced for classroom use: (3) a cross reference list enabling the teacher to select activities in terms of safety area, integrated subjects, type of activity and/or type of skill taught: (4) a bibliography citing films and filmstrips, teacher preparation books and materials, games and children's books, and curriculum and instructional materials: (5) a list of resource persons: and (6) learning activity and film evaluation forms. (Author/RH)

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# INTERDISCIPLINARY TRAFFIC SAFETY INSTRUCTIONAL SYSTEM

ED203985

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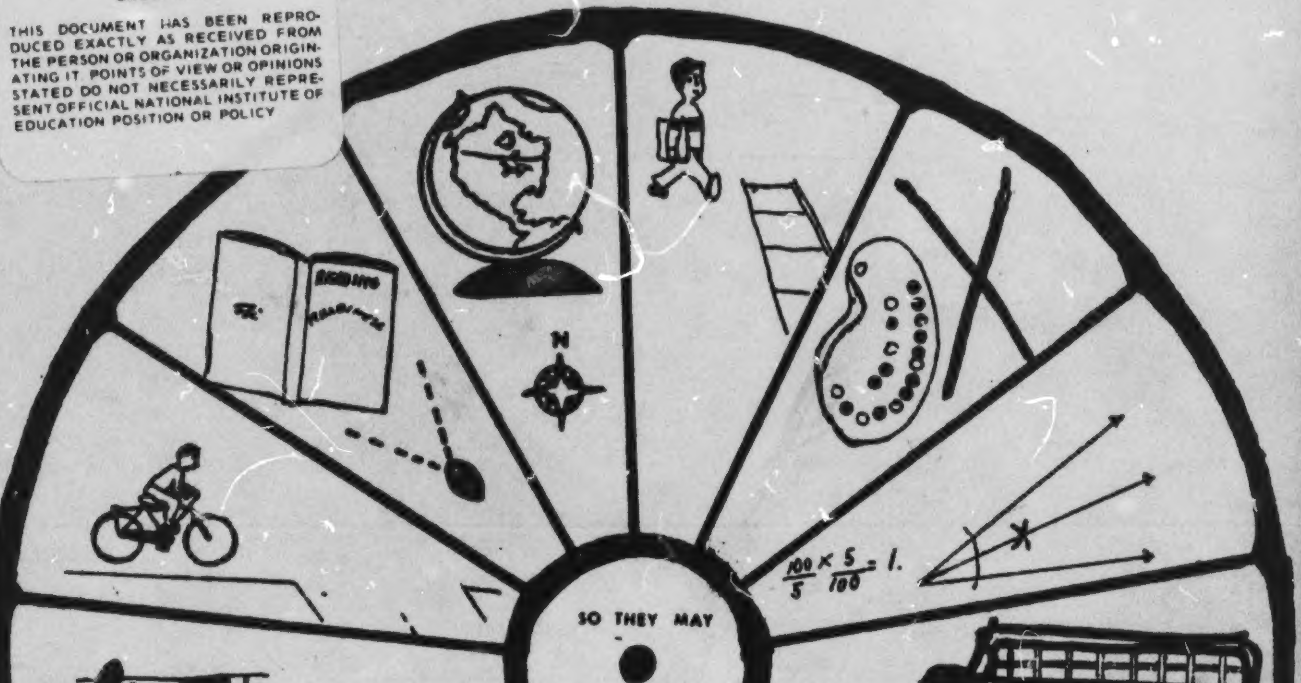
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SO THEY MAY
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! ? .
SCHOOL

PS012153

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SERIES II

# ACKNOWLEDGEMENTS

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A SPECIAL THANKS TO THE TEACHERS OF THE STATE OF MARYLAND WHO HELPED ESTABLISH THE NEEDS AND DIRECTION OF THIS PROJECT.

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1973

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# PRELUDE

This Safety Education Program encompasses the latest methods of the functional, visual perceptual motor approach to learning. It utilizes the disciplines of education, psychology, optometry and other related fields. It takes into account how children learn the concepts and precepts that they must rely on daily, in order to safely and successfully survive in a complex adult-engineered traffic world.

The survival, safety and success of children depends not so much on knowing a set of rules or regulations about safety, but by a systematic process of identifying, predicting, deciding and executing a specific behavior when confronted with a potentially dangerous situation. The child must first identify the hazard, predict what will occur if certain actions are taken or not taken and then, by calling on stored memory of past experiences, correctly decide on an appropriate action. Finally, he must then execute the best action or reaction to successfully manage the encounter. These encounters occur as children attempt to cross intersections, ride in the family auto or on the school bus. They happen in the home as well as the school environment, in the playground, athletic fields and when riding bicycles and motor equipment. This process of identifying, predicting, deciding and executing is largely triggered by visual inputs in order to cerebrally match data with stored memory traces that have been also visually acquired.

Although we receive information from other sense modalities such as hearing, touch, taste and smell, eighty five per cent of the information we have of the world around us is acquired through vision. Vision monitors and verifies the other sense data. We are aware then of the certitude of Arnold Gessell's statement, "Vision is the dominant sense..in order to know the child, we must know his vision."[1] It was Aristotle who said that there is nothing in the mind that didn't come through the senses. Chardin's adage, "To see or to perish",[2] exemplifies the importance of vision for survival. Survival and seeing are closely linked today as was for our progenitors who successfully slew the saber tooth tiger.

Many individuals have made significant contributions toward understanding the role of vision and its relation to the learning process. Some of the most outstanding people are: G. N. Getman*, A. M. Skeffington, George Crow, Harry Foug, Samuel Renshaw, N. C. Kephart, Darell Boyd Harmon, Robert Kraskin, Florence Sutphin, R. C. Orem, Ray C. Wunderlick, and many others. They all emphasize that vision is learned and has a necessary motor component. The latest interpreters of the writings of Jean Piaget * strongly endorse the thrust of education in this direction. We owe a debt to the professionals today who are concerned about learning and how best to arrange conditions for learning to occur. They dared to take a new tact, and follow convictions based upon sound principles.

It behooves us who have classroom and clinical responsibilities to bring the best methods and techniques to our children. We must also be aware of the models of learning and acquire skills of applying them in the classroom with the individual child.

We, in modern functional optometry, find a great sense of satisfaction in seeing our techniques and principles being utilized, for we know the soundness and effectiveness of this approach to the human organism. As Robert Kraskin so strongly urged, "We can, should and must use the principles and tools of the disciplines, but never use the methods of another profession."[3]

*For further identification, see page iv.

Modern optometric visual training has long stressed the fact that visual competency is a trainable skill that has ramifications in all human performance. Consequently, an interdisciplinary approach must be taken to insure maximum autonomy on the part of the developing child. Now more and more teachers are realizing the educational benefit to the child that comes from an interdisciplinary approach. Together we all must grow in the knowledge of how children learn to see, so they can survive safely and successfully in our sophisticated world. We call on you to be aware and alert to opportunities available today to make education the joy it must be if true learning is to take place.

Leonard T. Saltysiak
Optometrist

1. Arnold Gesell, *Vision - Its Development in Infant and Child* (New York, N.Y.: Harper and Brothers, 1949.)

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3. Robert A. Kraskin, *You Can Improve Your Vision* (Garden City, New York: Doubleday & Company, Inc., 1968.)

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# INTRODUCTION

## HOW TO USE THIS PROGRAM

THE OVERALL OBJECTIVE OF THIS INTERDISCIPLINARY INSTRUCTIONAL SYSTEM FOR TRAFFIC SAFETY IS TO PROVIDE AN EFFECTIVE TOOL FOR TRAINING THE YOUNG IN THE KNOWLEDGE AND SKILLS NEEDED TO EFFICIENTLY COPE WITH THE TRAFFIC ENVIRONMENT. THIS PROGRAM PRESENTS SAFETY AWARENESS AND RESPONSIBILITY AS A NECESSARY "WAY OF LIFE" AND NOT AS A RESTRICTIVE PRESCRIBED LIST OF "DO'S" AND "DON'TS."

THIS PUBLICATION IS DIVIDED INTO FIVE SAFETY CONTENT AREAS (SEE TABLE OF CONTENTS). MATERIALS HAVE BEEN DEVELOPED TO PROVIDE SEQUENTIAL LEARNING. AN "A LA CARTE" APPROACH TO SELECTING THOSE ACTIVITIES WHICH ARE SPECIFICALLY RELEVANT TO YOUR STUDENTS IS ENCOURAGED. HOWEVER, THIS PUBLICATION IS ALSO DESIGNED TO BE USED IN A PROGRESSIONAL SEQUENCE.

THE FOLLOWING ARE SPECIFIC CHARACTERISTICS OF THIS INSTRUCTIONAL PROGRAM THAT WILL ASSIST YOU IN ITS USE:

1. A TABLE OF CONTENTS BASED ON THE CONCEPTS FOR EACH MAJOR SAFETY AREA IS LOCATED AT THE FRONT OF EACH GRADE LEVEL PUBLICATION. THIS ALLOWS THE TEACHER TO CHOOSE THOSE SAFETY AREAS BY CONTENT BASED UPON THE ASSESSED NEEDS OF THE STUDENT.

2. A CROSS REFERENCE IS PROVIDED IN THE BACK OF EACH GRADE LEVEL PUBLICATION TO ALLOW SELECTION OF SAFETY CONTENT BY SAFETY AREA, INTEGRATED SUBJECTS, TYPE OF ACTIVITY AND TYPE OF SKILL. WITHIN THE SAFETY AREAS YOU MAY SELECT LESSONS IN A PARTICULAR SUBJECT AREA OR CHOOSE SPECIFIC SKILLS THAT ARE NEEDED FOR YOUR STUDENTS, THE LESSONS ARE FURTHER DENOTED AS TEACHER DIRECTED, GROUP OR INDIVIDUAL ACTIVITIES, SEE PAGES 188-195.

3. SPECIAL EMPHASIS HAS BEEN PLACED ON THE USE OF MASTERS FOR REPRODUCTION. EACH MASTER HAS THE DIRECTIONS FOR USE ON THE BACK OF IT. EVERY MASTER IS DESIGNATED BY A TITLE, LETTER AND PAGE NUMBER. THE MASTERS ARE LISTED IN THE CROSS REFERENCE UNDER "MASTERS FOR REPRODUCTION," AS WELL AS UNDER EACH INTEGRATED SUBJECT.

4. A BIBLIOGRAPHY OF FILMS, TEACHER PREPARATION, BOOKS AND MANUALS, CHILDREN'S BOOKS AND OTHER RELATED INSTRUCTIONAL MATERIAL IS PROVIDED. THIS LISTING CONTAINS MOST OF THE CURRENT BOOKS AND MATERIALS THAT ARE RELATED TO THIS PROGRAM. MOST OF THESE ARE AVAILABLE ON A SHORT LOAN BASIS FROM THE MARYLAND STATE DEPARTMENT OF EDUCATION, SAFETY AND TRANSPORTATION PHONE: 796-8300, EXT. 287.

5. AN EVALUATION FORM IS INCLUDED FOR YOU TO SUBMIT AT ANY TIME YOU DEEM IT APPROPRIATE, BUT ESPECIALLY AT THE CONCLUSION OF EACH SCHOOL SEMESTER. YOUR EVALUATION IS ESSENTIAL IN ORDER TO ADEQUATELY ASSESS THE EFFECTIVENESS OF THIS PROGRAM FOR BOTH THE TEACHER AND THE STUDENT. THESE EVALUATIONS WILL BE USED AS A BASIS FOR FUTURE REVISIONS.

# SAFETY INSTRUCTIONAL SYSTEM EVALUATION

PLEASE BE FRANK AND CONSTRUCTIVE IN COMPLETING THIS EVALUATION. RETURN A COPY OF THIS FORM AT THE END OF EACH SEMESTER (OR MORE OFTEN IF YOU WISH) TO:

MARYLAND STATE DEPARTMENT OF EDUCATION
SAFETY AND TRANSPORTATION
P. O. BOX 8717, FRIENDSHIP INTERNATIONAL AIRPORT
BALTIMORE, MARYLAND 21240

GRADE LEVEL K 1 2 3 4 5 6
(CHECK ONE)

| | GOOD | ACCEPTABLE | NEEDS IMPROVEMENT |
|---|---|---|---|
| 1. CLEAR AND CONCISE PRESENTATION OF CONCEPTS AND CONTENT FOR THE TEACHER. | | | |
| 2. CONCEPTS AND ACTIVITIES SUITABLE FOR GRADE LEVEL COMPETENCIES. | | | |
| 3. FORMAT EASILY FOLLOWED. | | | |
| 4. ACTIVITIES COMMENSURATE WITH OBJECTIVES. | | | |
| 5. ACTIVITIES PRACTICAL FOR APPLICATION OF CONTENT. | | | |
| 6. VISUALS ADEQUATELY COORDINATED WITH LESSONS. | | | |
| 7. TECHNICAL MATERIAL APPROPRIATE TO STUDENT COMPREHENSION LEVEL AND TEACHER UNDERSTANDING. | | | |
| 8. INTERDISCIPLINE APPROACH TO ACTIVITIES REALISTIC AND EFFECTIVE. | | | |
| 9. CROSS REFERENCE SYSTEM EFFECTIVE AND HELPFUL. | | | |
| 10. BIBLIOGRAPHY AND RESOURCE REFERENCE. | | | |

11. ARE MORE ACTIVITIES NEEDED? ___YES ___NO. IF YES, IN WHAT AREA? ________________

12. PLEASE LIST ANY ACTIVITIES YOU FEEL SHOULD BE EXCLUDED. ________________

13. HOW DO YOU FEEL THIS PUBLICATION IS BEST USED? ___A LA CARTE THROUGHOUT ___AS SUPPORT MATERIAL FOR OTHER SUBJECT AREAS ___AS A SEPARATE COURSE OF STUDY WITHIN THE SCHOOL WEEK ___AS OCCASION PRESENTS ITSELF

14. HOW DO YOU PLAN TO USE THIS PUBLICATION IN THE FUTURE? ___DAILY ___MONTHLY ___ONLY OCCASIONALLY ___NOT AT ALL ___OTHER (SPECIFICY) ________________

PLEASE INDICATE YOUR SUGGESTIONS ON THE REVERSE SIDE OF THIS PAPER IN ANY AREAS WHICH YOU MARKED AS NEEDING IMPROVEMENT. ANY OTHER CRITICISMS OR COMMENTS ARE ALSO APPRECIATED.

# SAFETY FILM CRITIQUE FORM

(SEE DIRECTIONS ON BACK)

CHECK ONE:

☐ BOY

☐ GIRL

NAME: ______________________

CHECK ONE:

| | YES | NO | UNDECIDED |
|---|---|---|---|
| 1. DID YOU LIKE THIS FILM? | ☐ | ☐ | ☐ |
| 2. DO YOU THINK THIS FILM WAS EFFECTIVE? | ☐ | ☐ | ☐ |
| 3. DO YOU FEEL THE SITUATIONS PRESENTED IN THIS FILM WERE REALISTIC? | ☐ | ☐ | ☐ |

4. IF ANSWER TO #3 IS NO, WHICH SITUATIONS WERE UNREALISTIC AND WHY?

______________________________

______________________________

______________________________

| | YES | NO | UNDECIDED |
|---|---|---|---|
| 5. DID THIS FILM SUPPLY YOU WITH NEW INFORMATION? | ☐ | ☐ | ☐ |
| 6. COULD YOU IDENTIFY ANYONE IN THIS FILM AS REPRESENTATIVE OF PEOPLE YOU KNOW? | ☐ | ☐ | ☐ |
| 7. WOULD YOU LIKE TO SEE OTHER SUBJECTS USE THIS FILM TECHNIQUE FOR INSTRUCTION? | ☐ | ☐ | ☐ |
| 8. DO YOU THINK VIEWING THIS FILM WILL CAUSE YOU TO CHANGE SOME OF YOUR BEHAVIOR? | ☐ | ☐ | ☐ |

9. IF ANSWER TO #8 IS YES, IN WHAT WAY WILL YOU CHANGE YOUR BEHAVIOR?

______________________________

______________________________

10. IF ANSWER TO #8 IS NO, WHY WILL YOU NOT CHANGE YOUR BEHAVIOR?

______________________________

______________________________

IF YOU WISH, PLACE ANY ADDITIONAL COMMENTS ON THE BACK OF THIS SHEET.

## SAFETY FILM CRITIQUE FORM

### DIRECTIONS

THE FILM CRITIQUE IS DESIGNED TO BE USED WITH THE SAFETY FILMS LISTED IN THE BIBLIOGRAPHY. AFTER THE CRITIQUE HAS BEEN COMPLETED, THE STUDENTS CAN TABULATE THE RESULTS AND REPORT THEM TO THE CLASS. VARIATION: HAVE THE CHILDREN SUGGEST ACTIVITIES AND/OR REPORTS THAT CAN BE MADE FROM INFORMATION GAINED FROM THE CRITIQUE.

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# PEDESTRIAN PERCEPTUAL SAFETY ACTIVITIES

UNIT OBJECTIVES:

Through developmental perceptual training activities, the student will be able to acquire the basic perceptual skills necessary to the pedestrian task.

A totally coordinated body is necessary to function efficiently in the complex traffic world.

All senses must be developed and trained to cope with the traffic environment to ensure maximum efficiency.

# INTRODUCTION

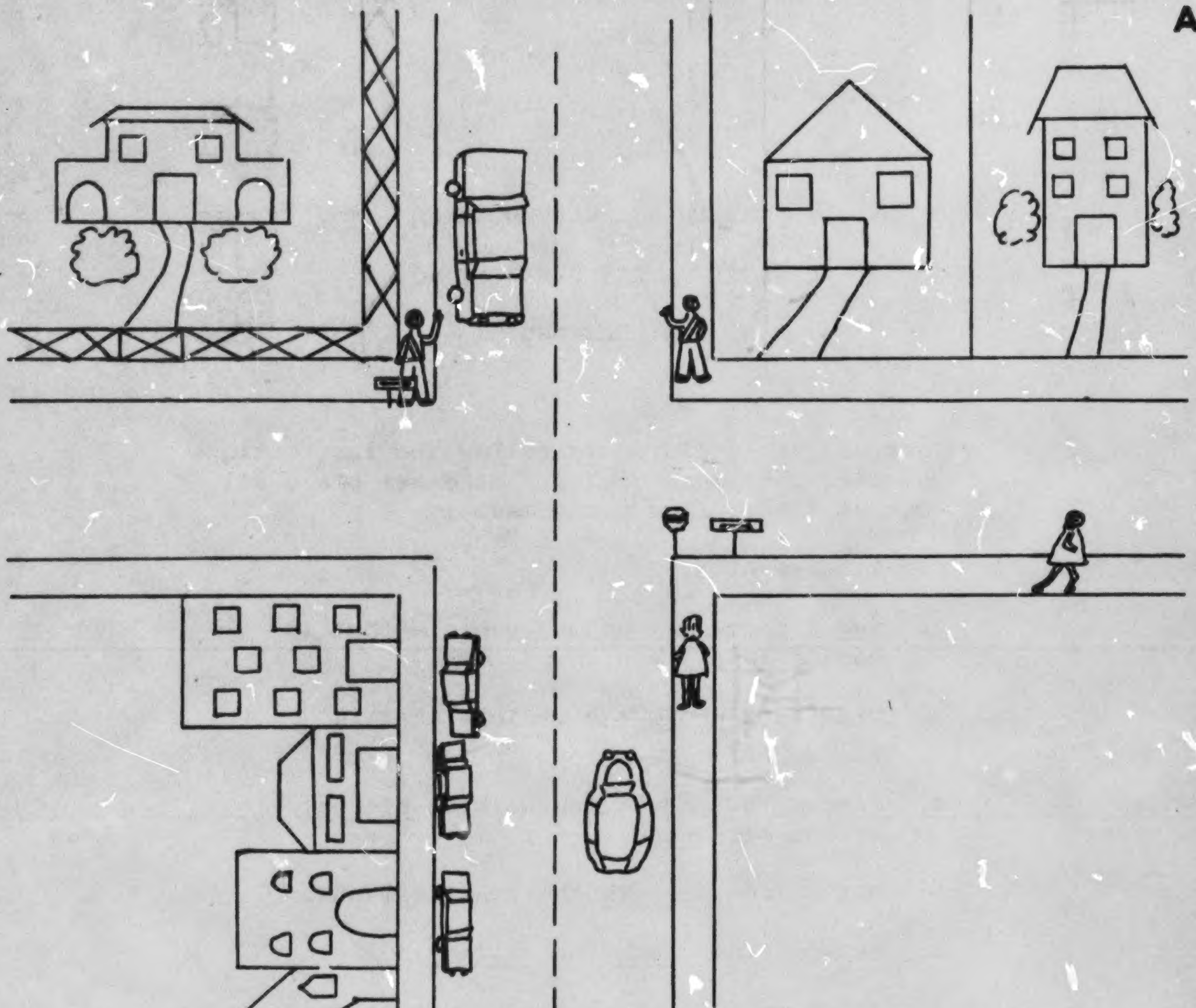
## PEDESTRIAN PERCEPTION SKILLS

## TO THE TEACHER

The first unit of this level deals with Perceptual Training Skills. Activities in this unit are designed to facilitate basic physical (eye, hand, etc.) and mental (perspectives) perceptual skill training that is essential in the traffic environment. You will note that this broad area overlaps and is inter-related to other basic learning skills.

When applicable, a pre-test is provided to determine skill levels of your students. If students do not have these skills, you may wish to refer to the previous level for activities to use with your students.

The following pre-tests (Masters for Reproduction A, B) are provided to assess the level of competencies for directionality. If a child has difficulty in this area, refer to Level One for information and activities.


A
X
C

## MASTER FOR REPRODUCTION A

## DIRECTIONALITY PRE-TEST NO. 1

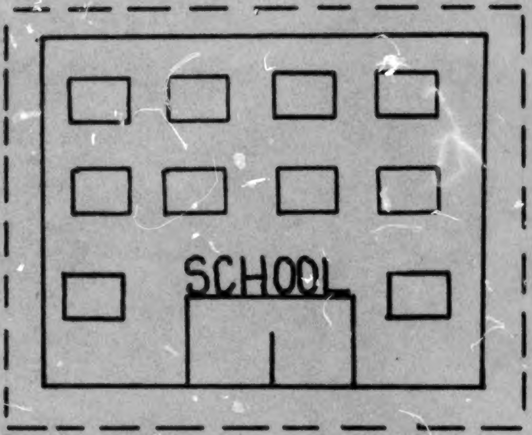
### DIRECTIONS

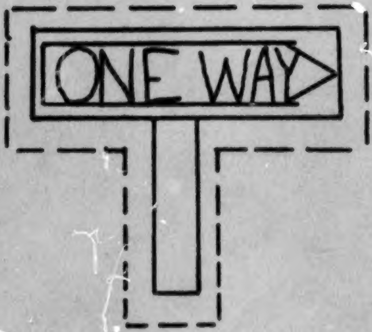
Instruct the children to follow the instructions you will give them orally. Students place all work on the traffic scene master.

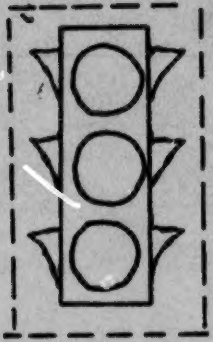
1. You are at X.
2. Put a check (✓) on the vehicle that is coming toward you.
3. Draw an X above the vehicle that is going away from you.
4. Circle the pedestrian walking closest to the stop sign.
5. Put a line through the traffic light.
6. Draw a line under the tallest building.
7. Place an X in the crosswalk on the pedestrian who is walking forward onto the curb.
8. Draw a circle around the vehicle that is parked backward.
9. Put a check (✓) on the safety who is holding up his right hand.
10. Draw an X over the one way sign whose arrow is pointed to the left.
11. Put a line through the widest yard.

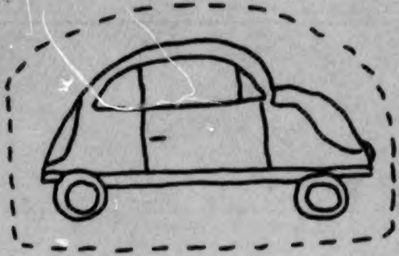
# DIRECTIONALITY PRE--TEST NO. 2

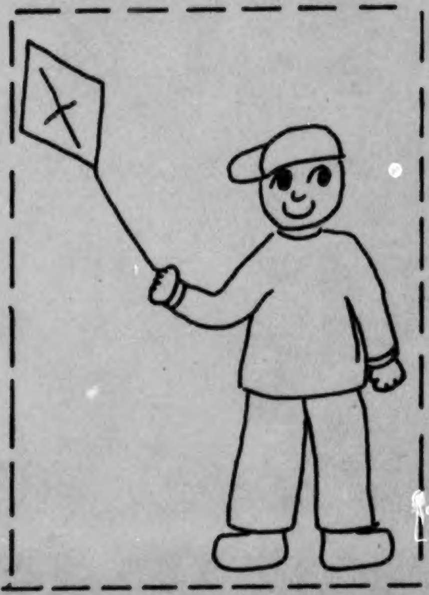
## CUTOUTS FOR B

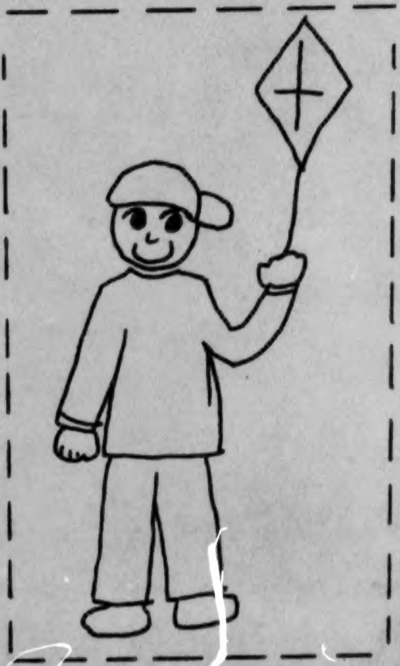




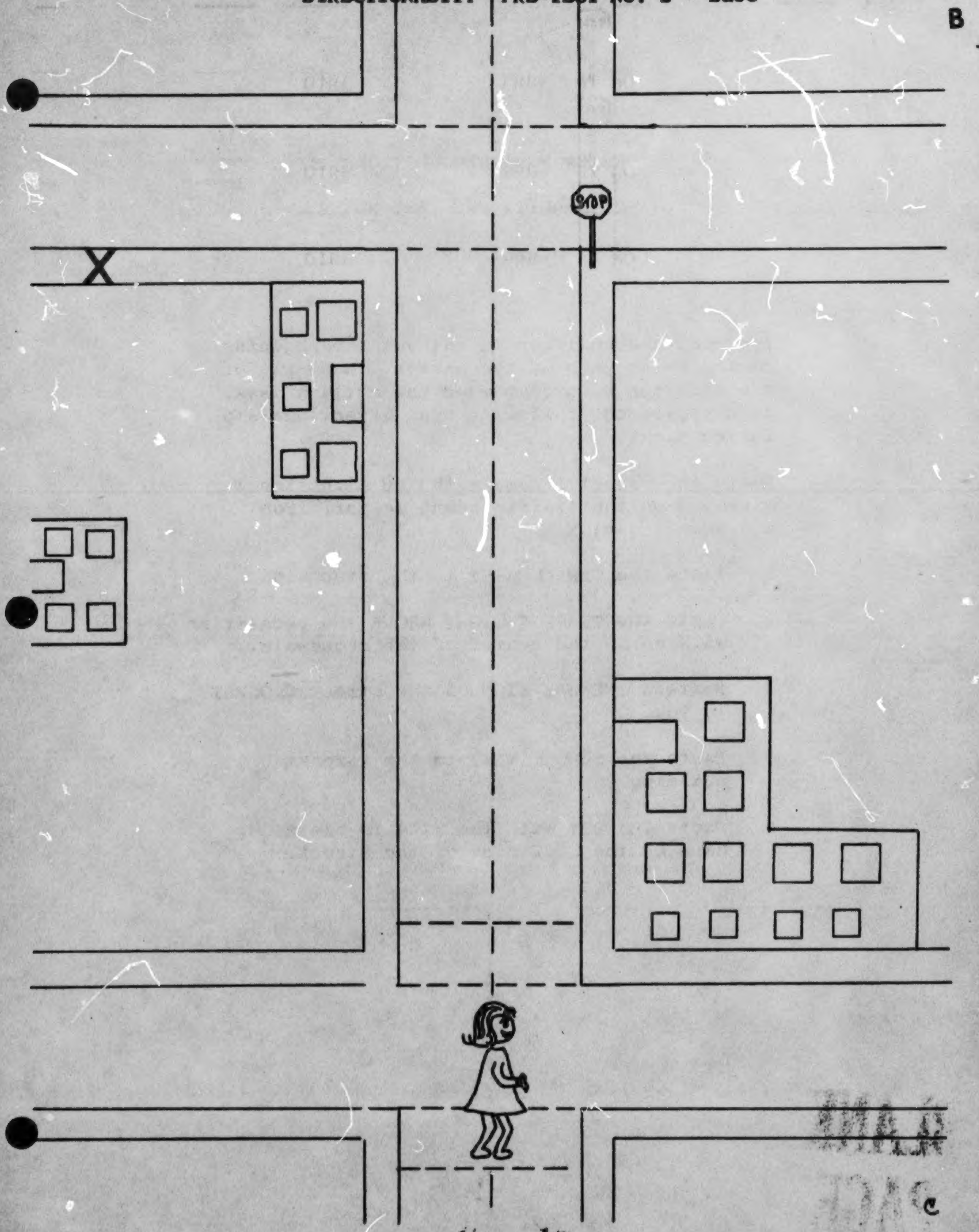








## DIRECTIONALITY PRE-TEST NO. 2 - Base



6'

## MASTER FOR REPRODUCTION B

## DIRECTIONALITY PRE-TEST No. 2

### DIRECTIONS

Instruct the children to cut out the objects on the first page of the master. When all of the children have completed the cutting task, slowly give the following oral directionality instructions.

Paste the object I name with the direction I give you on the traffic scene master. You are standing at X.

1. Paste the CAR CLOSEST to the stop sign.
2. Paste the TRAFFIC LIGHT ABOVE the pedestrian walking in the center of the crosswalk.
3. Paste a ONE-WAY SIGN on the street CLOSEST to you.
4. Paste the SCHOOL NEXT to the largest building.
5. Paste THE BOY with the kite in his RIGHT hand on the LEFT side of the street.

OBJECTIVE: Through a series of sequential activities dealing with idenification and reproduction of simple shapes, the student will acquire basic knowledge of specific signs and signals and their messages.

EXPECTED OUTCOMES:

1. To be able to discriminate simple shapes or designs within a drawing or picture.
2. To be able to discriminate shapes that overlap each other in a drawing or picture.
3. To be able to reproduce a series of patterns involving the use of the simple shapes on a similar combination.

1. MASTERS FOR REPRODUCTION

    C- Cutting and Matching Shapes

    D- Drawing Shapes Around Words

    E- Writing Traffic Words in Shapes

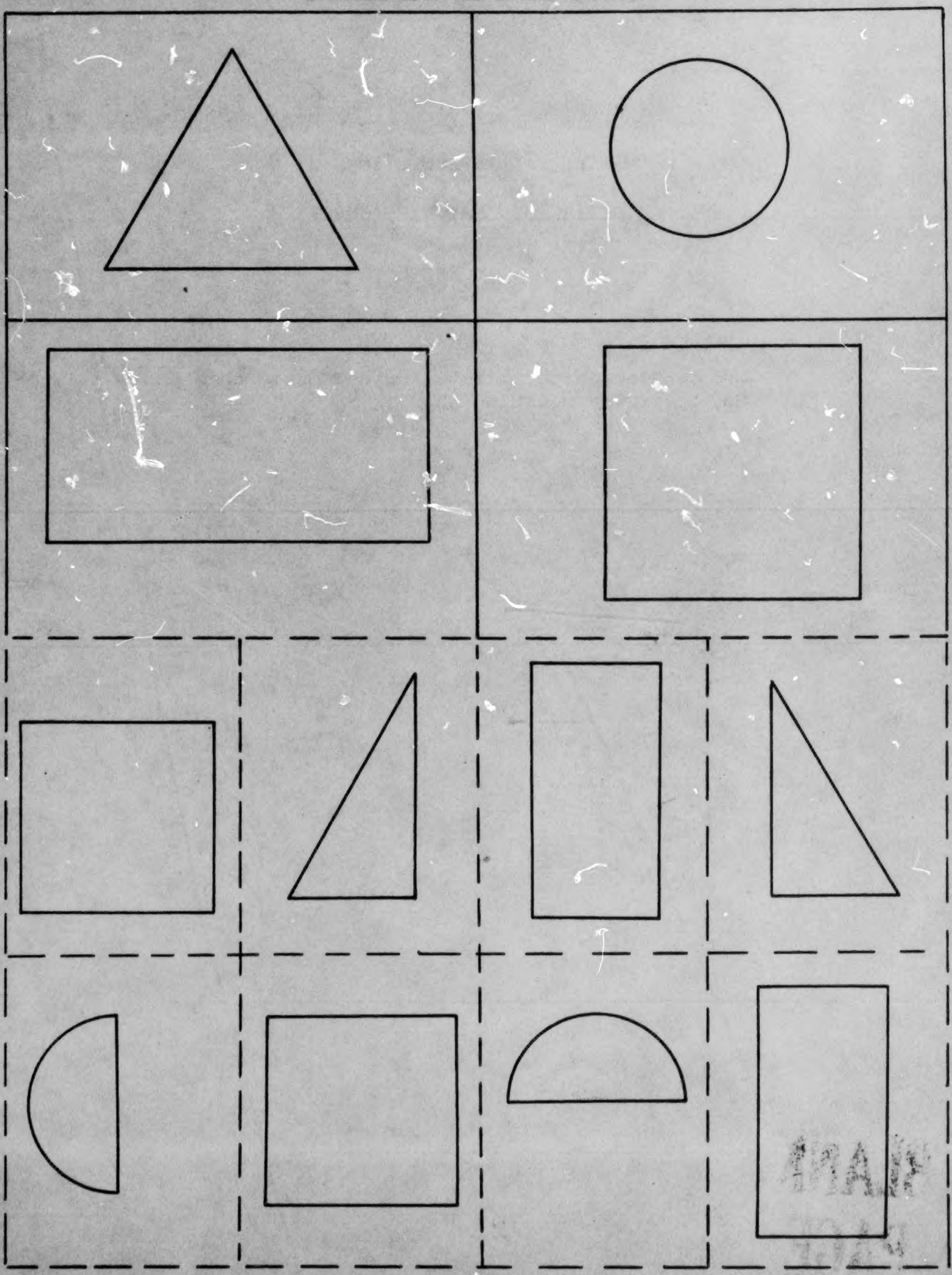
    F- Shapes Give A Message

    G- Signs Tell A Story

    H- Shape Recognition

    I- Four Page Intersection Overlay

# CUTTING AND MATCHING SHAPES



# MASTER FOR REPRODUCTION C

## CUTTING AND MATCHING SHAPES

### DIRECTIONS

Cut out the shape parts below and paste them on the completed matching shape.

| | | | |
|---|---|---|---|
| Yield | Stop | Railroad | Gino's |
| Hill | No Left Turn | 35 m.p.h. | Sesame Street |

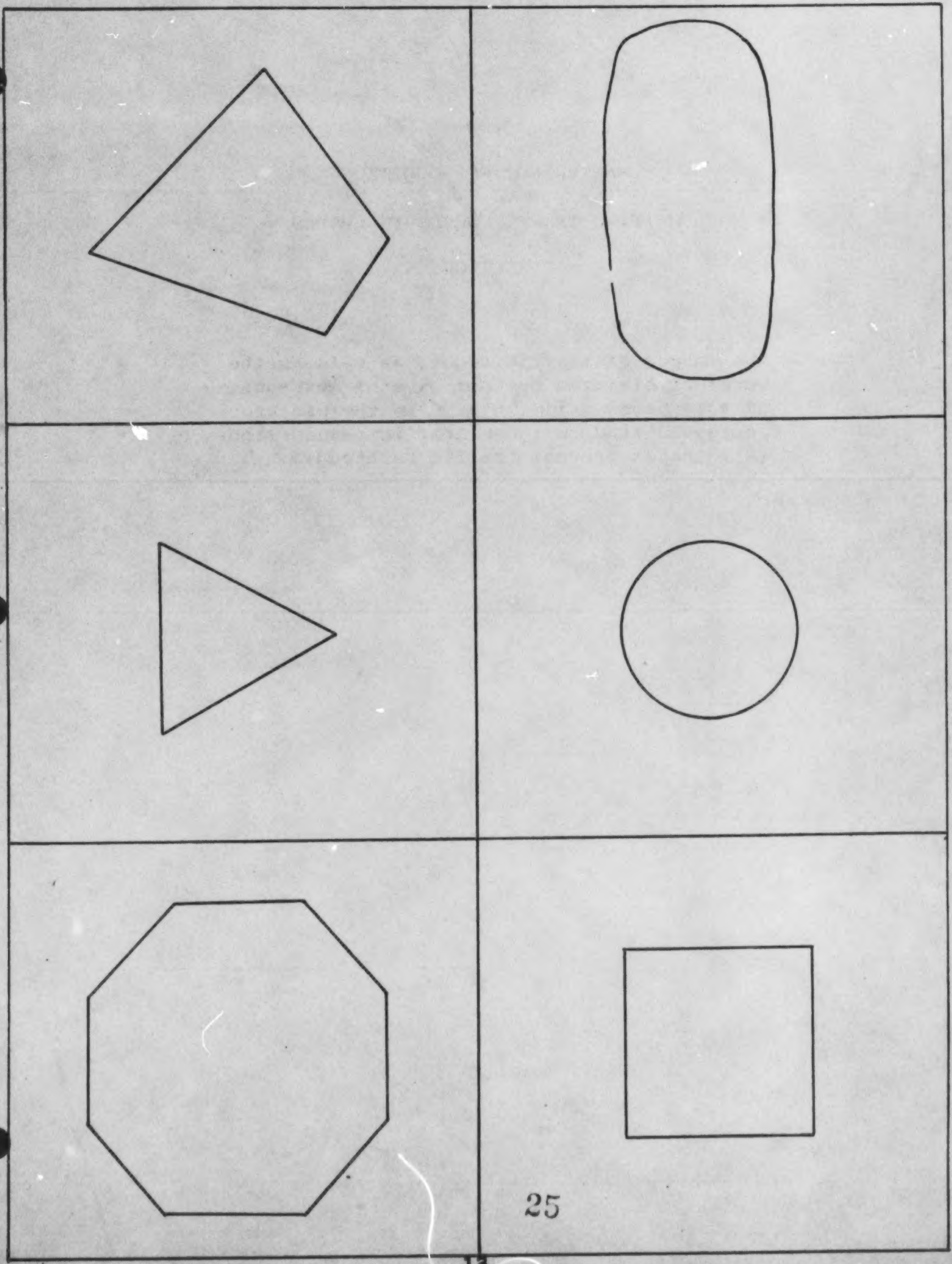
## MASTER FOR REPRODUCTION D

## DRAWING SHAPES AROUND WORDS

### DIRECTIONS

The shapes of traffic signs, as well as the words on them, give us messages. Draw the corresponding traffic sign shapes around the words on this page. All of the words are not related to traffic and will not have shapes as such.

# WRITING TRAFFIC WORDS IN SHAPES



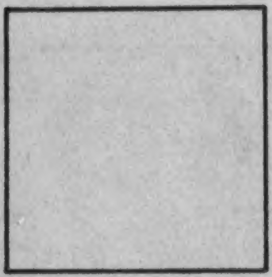
## MASTER FOR REPRODUCTION E

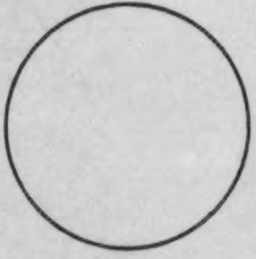
## WRITING TRAFFIC WORDS IN SHAPES

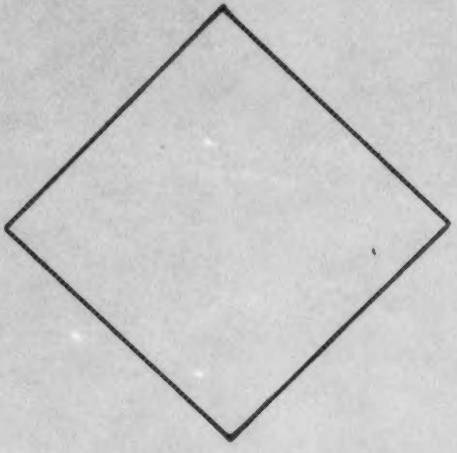
## DIRECTIONS

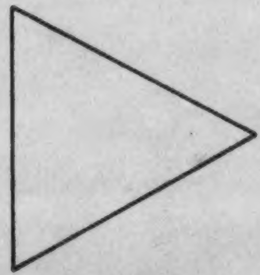
The shapes of traffic signs, as well as the words or pictures on them, give us messages. On this page, write in or draw the picture you would find on these traffic-shaped signs. (All shapes are not traffic related).

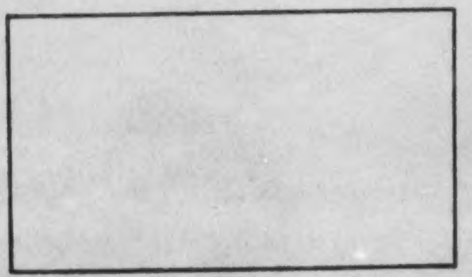
# SHAPES GIVE A MESSAGE











## MASTER FOR REPRODUCTION F

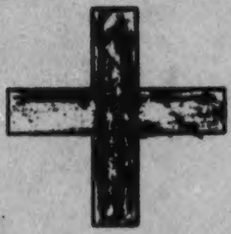
## SHAPES GIVE A MESSAGE

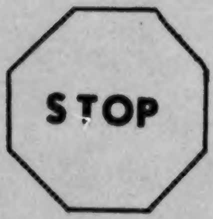
## DIRECTIONS

The shapes of traffic signs, as well as the words or pictures on them, give us messages. On this sheet fill in the words or pictures you would find on these traffic-related shapes.

## SIGNS TELL A STORY

What do these signs tell you?





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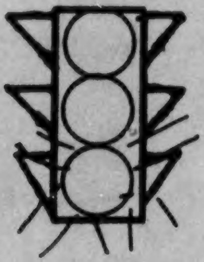
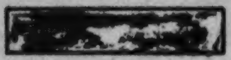




______________________ ______________________

Why do we need signs? ______________________

____________________________________________

____________________________________________

____________________________________________

# MASTER FOR REPRODUCTION G

## SIGNS TELL A STORY

### DIRECTIONS

Students fill in correct answer below each sign and complete question.

**ANSWERS:**

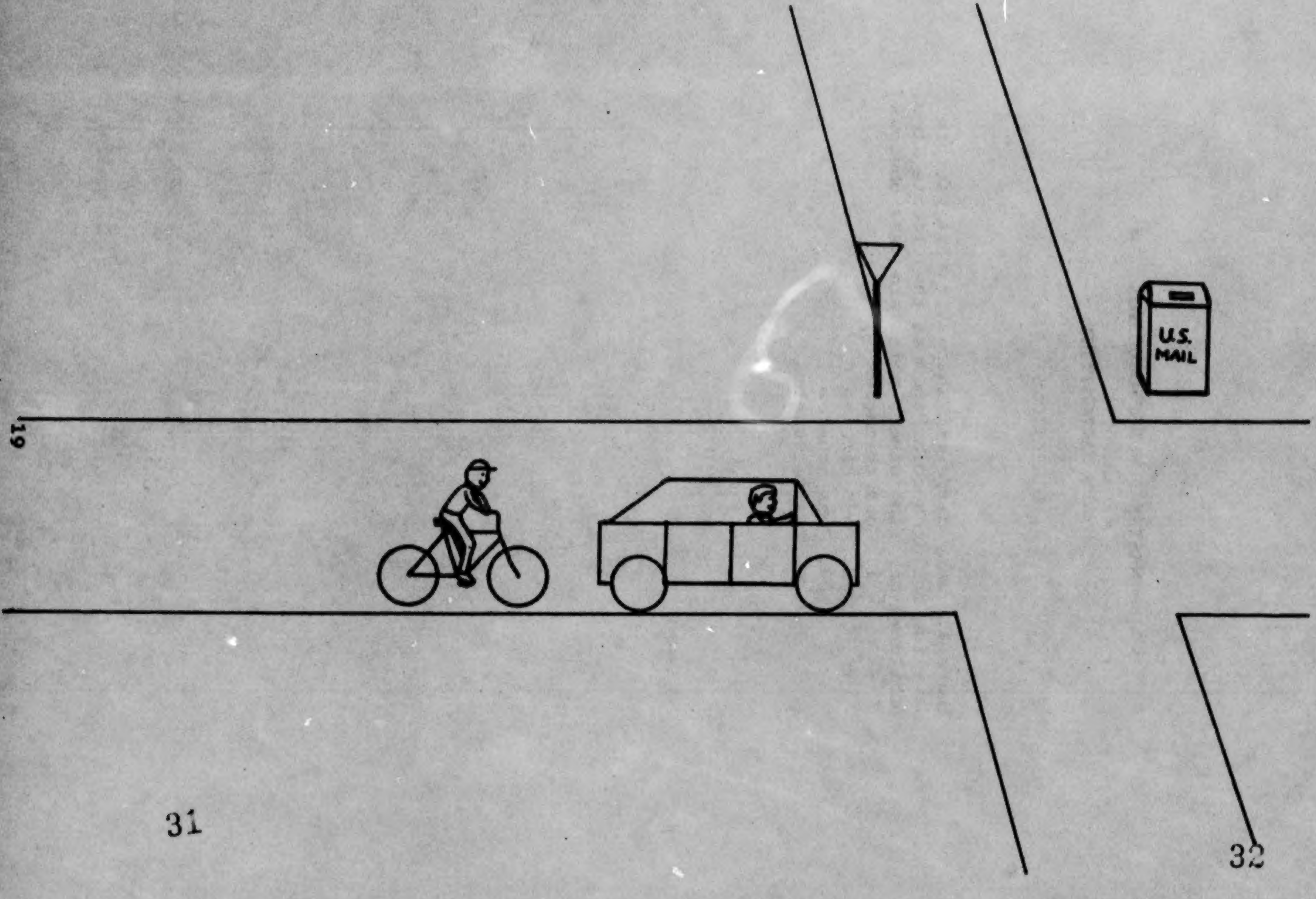
+ plus

- minus

Stop sign

Green light - go

19



H

## MASTER FOR REPRODUCTION H

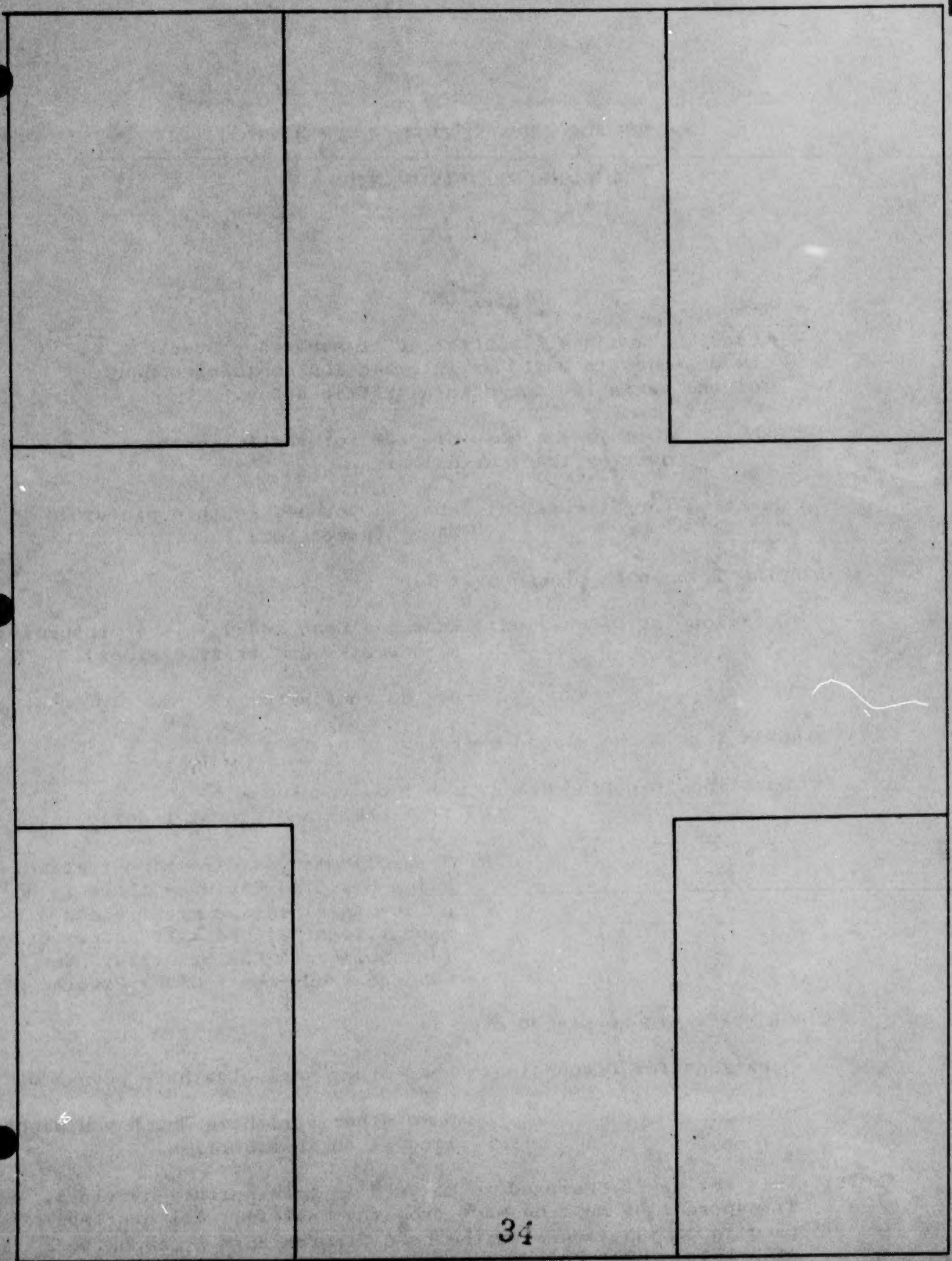
## SHAPE RECOGNITION

## DIRECTIONS

There are many different shapes in this picture. Have the children color them as they locate them. (Children may find others which are less obvious)

1. Four triangles
2. Four circles
3. Four squares
4. Two rectangles

# BUILDING AN INTERSECTION - (BASE)



## MASTER FOR REPRODUCTION I - (a), (b), (c)

## BUILDING AN INTERSECTION

### DIRECTIONS

Used in sequence, this set of transparency overlays * is designed to build an intersection containing many of the variables found in a traffic scene.

DIAGRAM I. This is the base diagram for the following overlay transparencies.

Question for Discussion: What do you see in this picture? (An intersection).

DIAGRAM $I^1$. To be placed over I.

Question for Discussion: What has been added to the picture? (Crosswalks and traffic signs).

How do they help us?

DIAGRAM $I^2$. To be placed over $I^1$.

Questions for Discussion: What do you see now? (Policeman and signal light).

The policeman is directing traffic. Which has priority when there is a policeman directing traffic and a signal light at the same intersection? (The policeman has priority. See Kindergarten Signal Light Program, p.55).

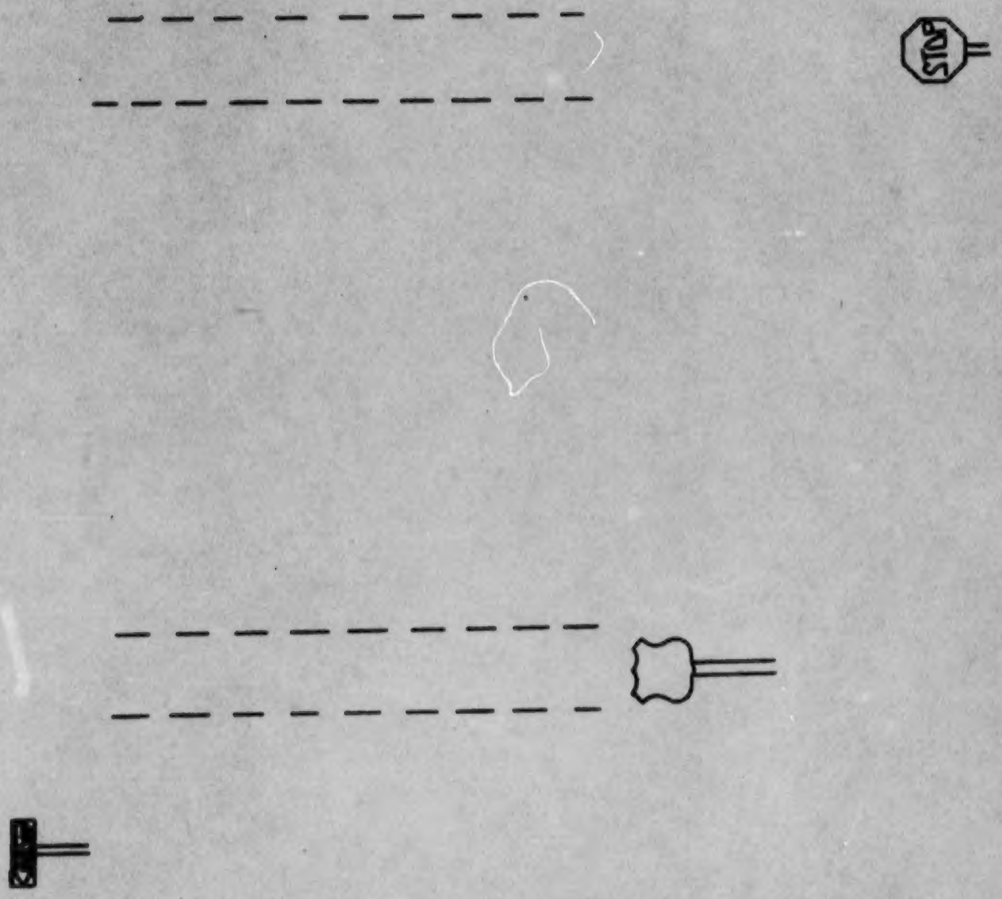
DIAGRAM $I^3$. To be placed over $I^2$.

Questions for Discussion: What other variables have been added?

Name other variables which you might find at an intersection.

*NOTE: This series is designed to be used as transparency overlays. Transparencies must be made from the masters. All overlays used in conjunction with the base diagram form a composite of a total intersection.

# A-BUILDING AN INTERSECTION
(TO BE USED OVER BASE)



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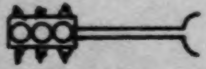
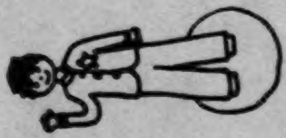
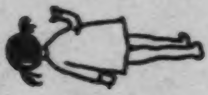
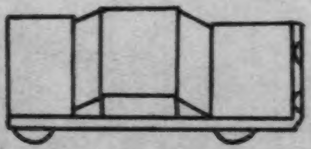
## B-BUILDING AN INTERSECTION
(TO BE USED OVER A)

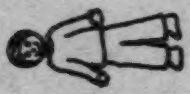


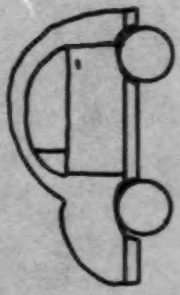


## C-BUILDING AN INTERSECTION
(TO BE USED OVER B)









OBJECTIVE: The student will be able to accomplish 80% of the eye tracking exercises presented to him.

CONCEPTS TO BE DEVELOPED: Tracking is an essential skill in judging speeds of cars and other moving objects.

Training for eye tracking is necessary for adequate search pattern skill acquisition.

## TRACKING

### TEACHER INFORMATION

Vision is a complex process involving more than sharpness of image. Efficiency and understanding are reduced if the eye cannot follow what it is supposed to look at, if it cannot switch easily and accurately from one point to another, if the two eyes cannot work in harmony as a team to focus and center on what it should be directed on, or if the eyes need other senses (such as "finger touching and head movements"), or vocalization to help the elements in the visual process function better. Visual abilities are all motor skills and as such are strongly influenced by the motor ability of the body in general. Visual perception activities include eye movements and focus activities, form perception activities, visual memory activities, visual comparison activities, visual projection activities, and eye-hand coordination activities. The emphasis is on the functional rather than the medical aspects of vision.

1. **MASTERS FOR REPRODUCTION**

J - Visual Judgment - Line Pattern

K - Visual Judgment - Line Pattern

L - Visual Judgment - Line Pattern

M - Visual Judgment - Line Pattern

N - Visual Judgment - Line Pattern

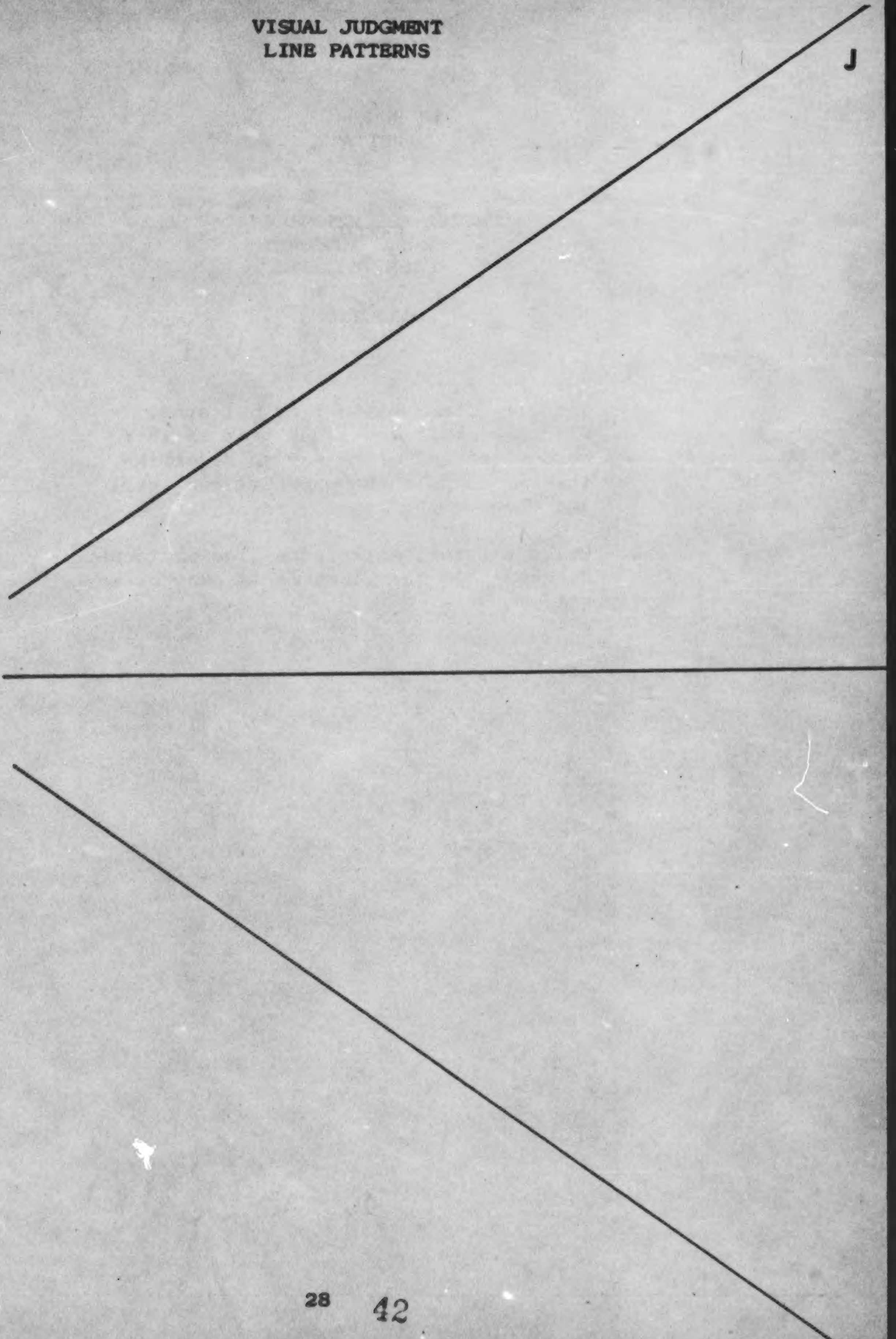
## EYE MOVEMENTS AND FOCUSING

2. **WHAT'S AT MY SIDE GAME** - Sit in front of the student with four or five small familiar objects on your lap. Pick up one with your right hand and hold it off to the child's left side. Ask the child to look at it and name it. While his attention is on the object, pick up another one with your left hand and hold it to his right side. Ask him to look at this and name it. Repeat. Keep going as long as possible, with quick changes of objects. After some practice, try to produce rapid eye movement and less head movement in all directions. The objects used in this game should be unique and not used for any other purpose, so that the child can maintain a high interest level. For older, more sophisticated children, do not use toys, but rather tools, car miniatures, plane models, letters and numbers (if he is familiar with them), flash cards of familiar words, and so on, giving a dual purpose to the game.

3. **FOLLOW THE BALL** - Use a ring-shaped gelatin mold and ping-pong ball. Hold the mold with the ball in it, and tilt it so that the ball rolls rhythmically around it. Have the child follow the movement of the ball without moving his head if possible. Reverse the direction of the ball occasionally.

# VISUAL JUDGMENT
## LINE PATTERNS

J



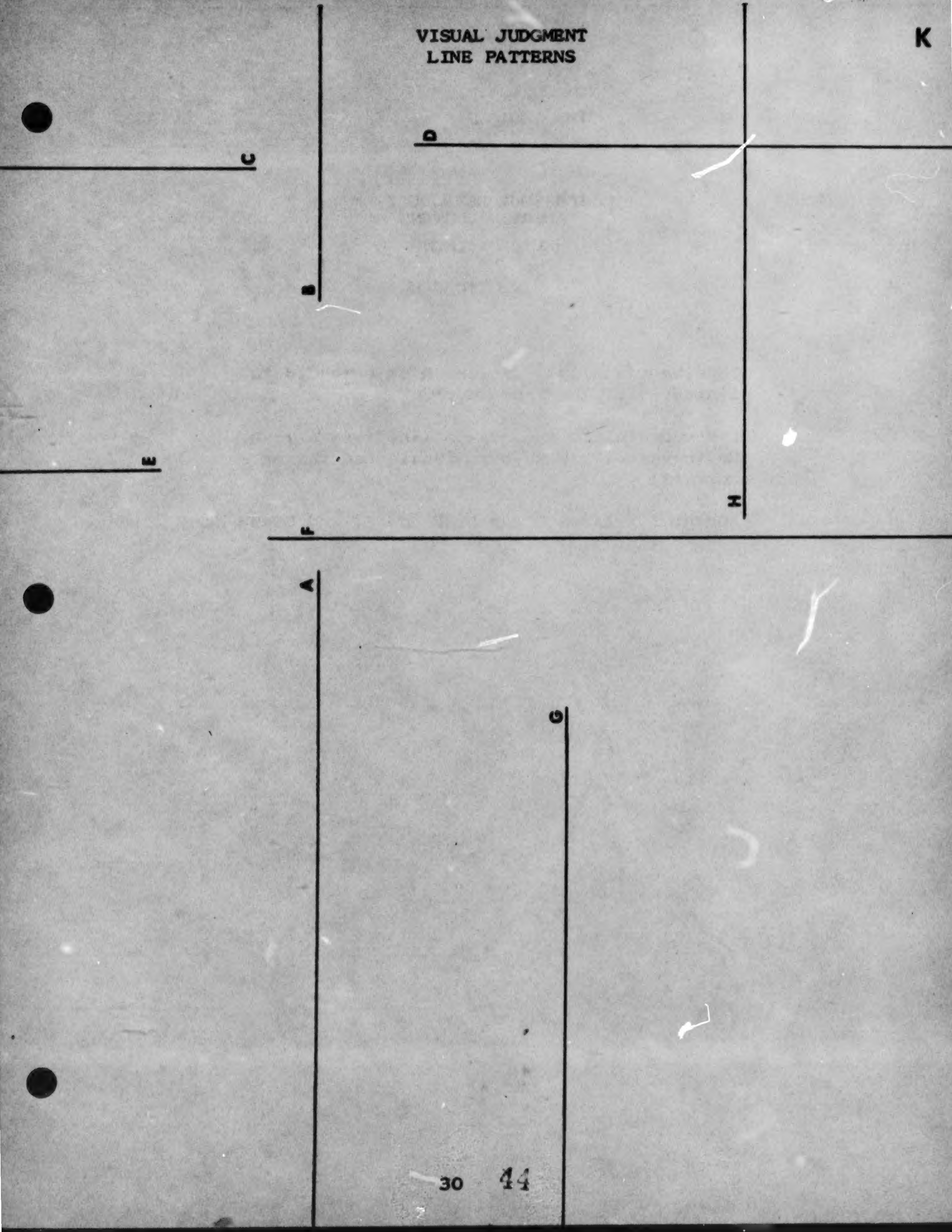
## MASTER FOR REPRODUCTION J
## VISUAL JUDGMENT
## LINE PATTERNS

### DIRECTIONS

1. Visually observe the line patterns. Discuss: Will the lines meet if they were extended? (One way to determine this is to hold the paper at eye level and observe the lines.)
2. Using a ruler, extend the line patterns. Discuss: Do the lines meet? Why or why not?

K

# VISUAL JUDGMENT
# LINE PATTERNS



## MASTER FOR REPRODUCTION K
## VISUAL JUDGMENT

## LINE PATTERNS

### DIRECTIONS

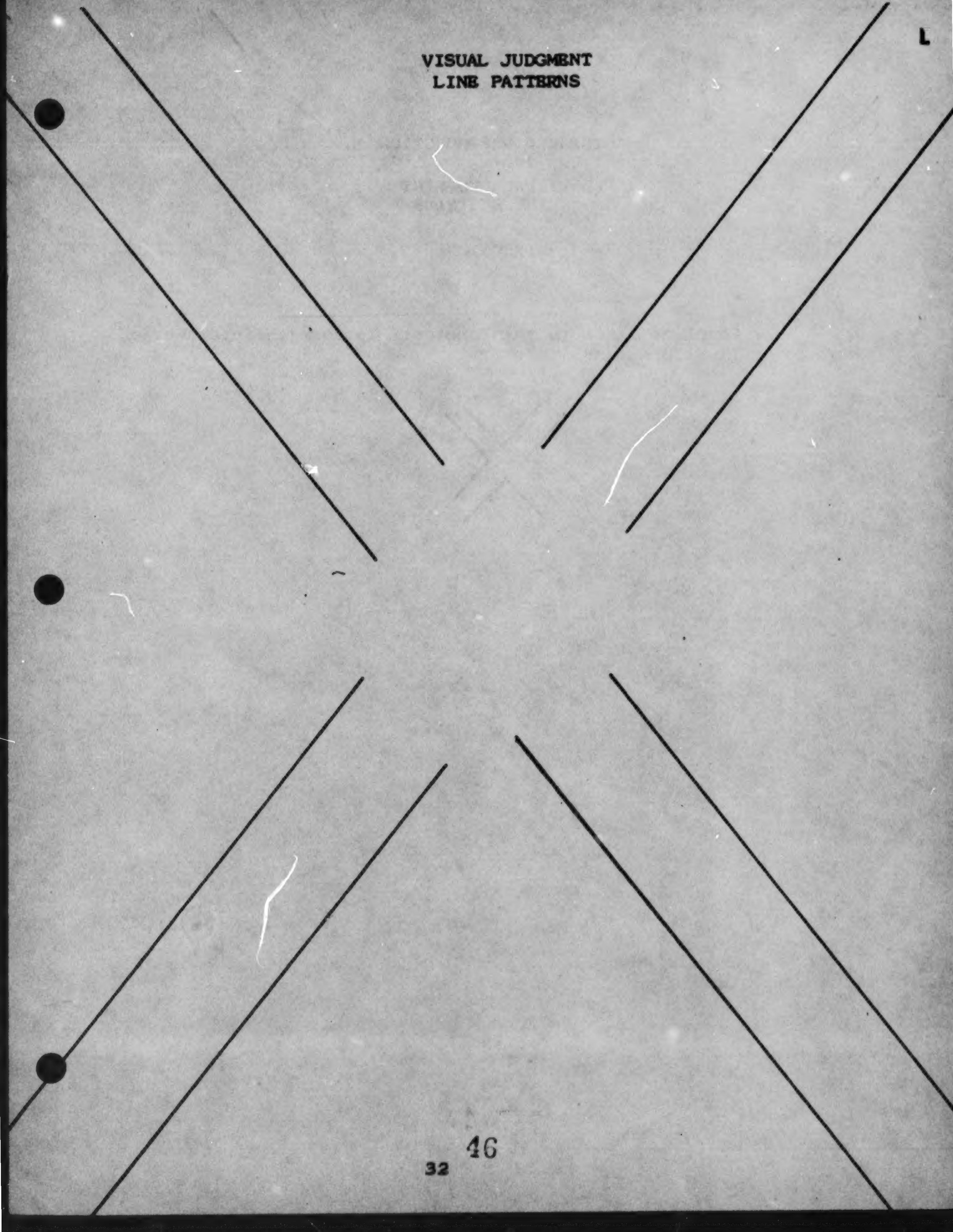
Observe visually: If line A is extended to line B, will the lines meet?

Use your ruler, and draw a line from A to B. Do they meet? Was your visual observation correct?

Repeat for lines C and D, E and F, and G and H.

L

# VISUAL JUDGMENT
# LINE PATTERNS

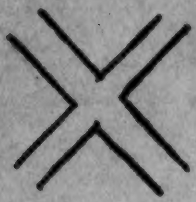


## MASTER FOR REPRODUCTION L

## VISUAL JUDGMENT
## LINE PATTERNS

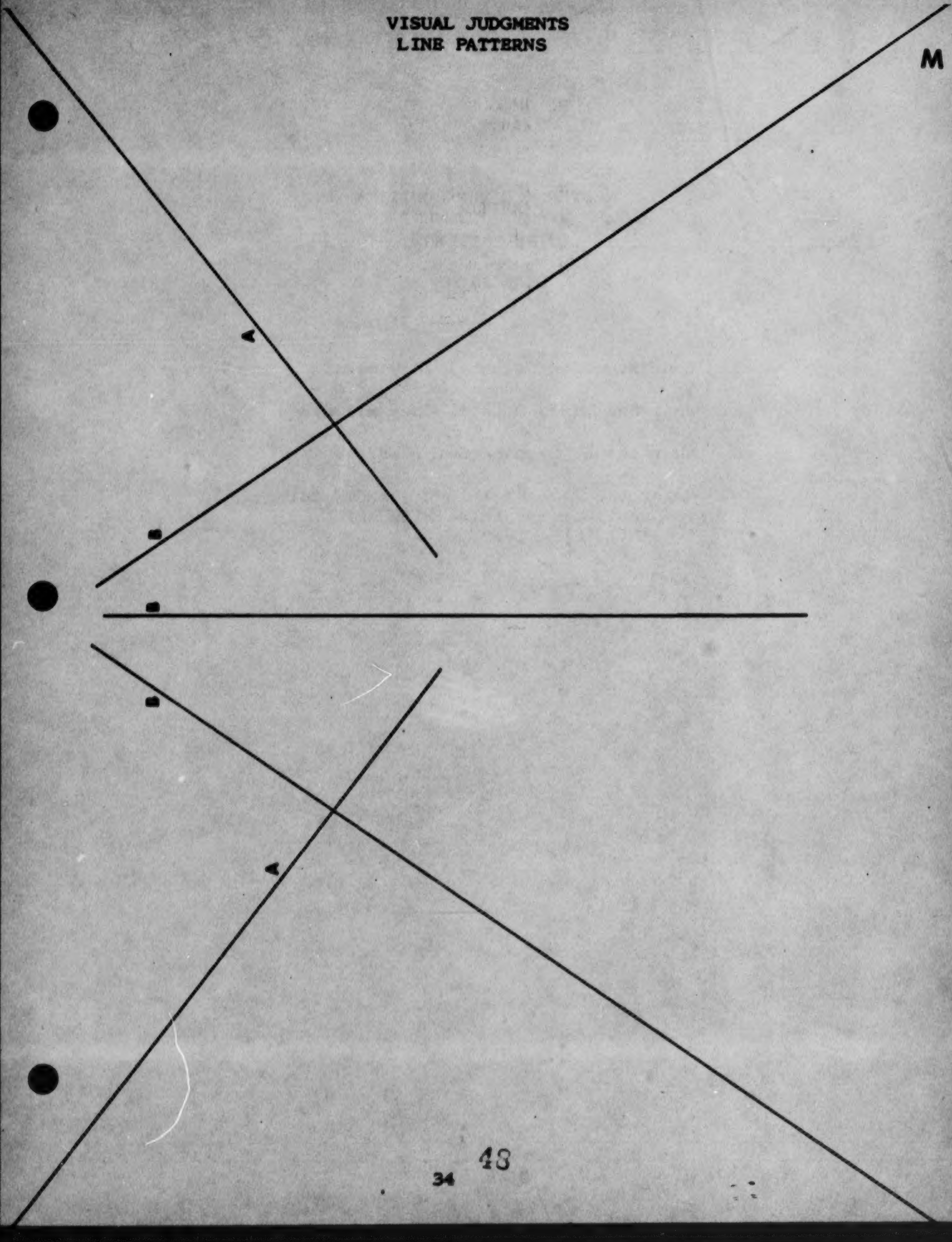
### DIRECTIONS

Complete lines to form angles. To form an intersection like formation.



## VISUAL JUDGMENTS
## LINE PATTERNS

M



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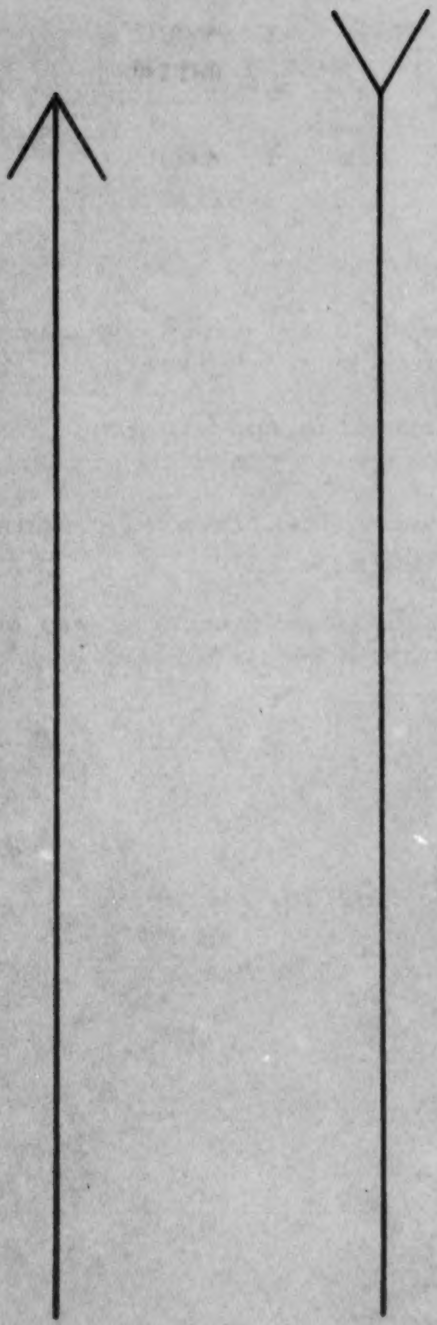
## MASTER FOR REPRODUCTION M
## VISUAL JUDGMENT
## LINE PATTERNS

### DIRECTIONS

1. Continue lines A until they meet.
2. Continue lines B until they all meet.
3. What shapes have been formed?
4. Color the largest triangle red. Color the smallest triangles blue.

# VISUAL JUDGMENT
# LINE PATTERNS

N

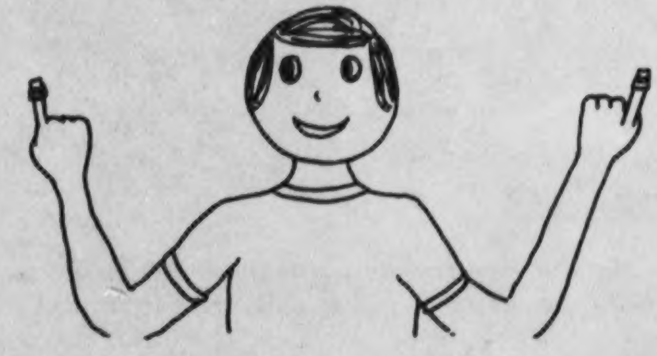


## MASTER FOR REPRODUCTION N
## VISUAL JUDGMENT
## LINE PATTERNS

### DIRECTIONS

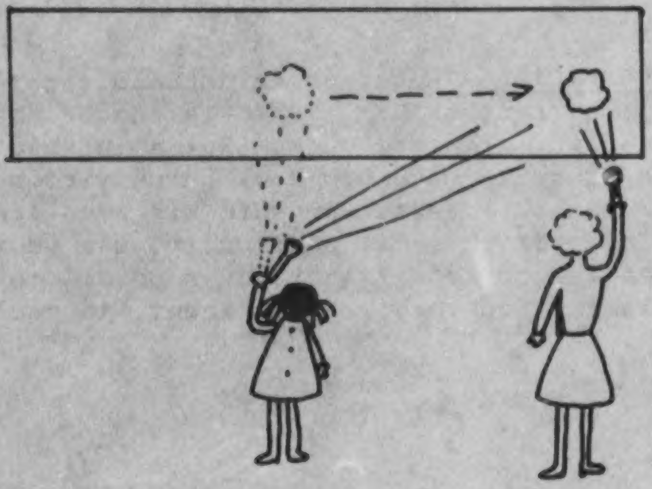
1. Complete the lines by drawing corresponding arrows on each line.
2. Which line appears longer? Which line appears shorter?
3. Measure the lines to determine which is longer.
4. Discuss the findings (why one line appears longer, for example.)

4. MOVING FINGER EXERCISE - Have the child hold right and left forefingers up in front of him, 12 to 14 inches apart and about 12 inches away from his eyes. Put a thimble or finger puppet on each finger. Have him look quickly from left to right and from right to left. Be sure his eyes land on the target each time. If there is difficulty, use your own index finger to touch the child's finger, or a pencil to make a click on each thimble for auditory reinforcement, to pace the child's eyes.



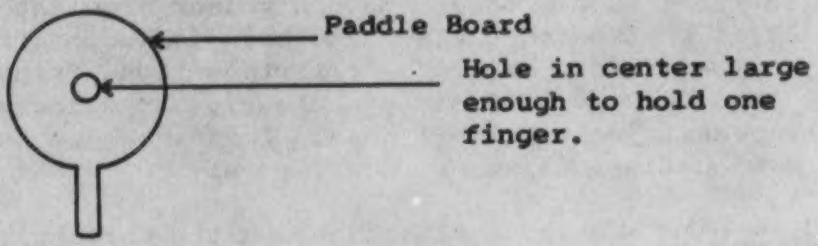
5. PENCIL TASK - Have the child hold a pencil erect 10 to 12 inches in front of his nose. Have him look from the pencil to a wall or chalkboard picture and back to the pencil as quickly as possible. Make ten or fifteen round trips, and be sure that he sees both targets clearly and quickly. Then move the pencil nearer to his nose. This exercise helps the child develop flexibility of focus.

6. FLASHLIGHT GAME - Shine a flashlight on the chalkboard so that the child can catch the light with his own flashlight. Move your light so the child will follow it and catch it with his light. Move in a circle at first, then in horizontal, vertical, and oblique directions. (Stop each time your light is caught by the child's light in order for the child to fix his eyes on it.) Aim for rapid movement on the part of the child. When the children become familiar with this game, two childrn can play it together, one following the other's light. A sophisticated version of this for older children would be for the "teacher" to move in a particular pattern (circle, cross, letter, square, etc.) and for the follower to guess the pattern after the end of the activity by drawing it. This version is good for visual memory and visual projection and complicated enough to interest older children, if complex patterns are used.

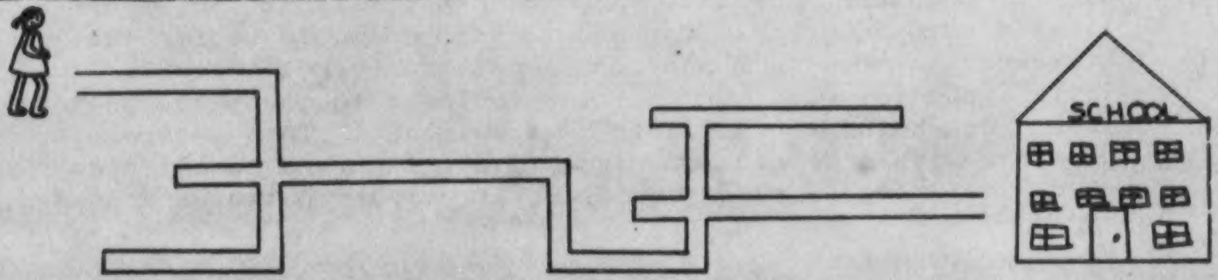


**TRACKING EXERCISES**

1. One child moves a paddle around in a circular motion, another child visually tracks opening and tries to fit his finger into the opening.


Paddle Board
Hole in center large enough to hold one finger.

2. Have a child show with pencil or crayons how the pedestrian gets to school.



3. Construct a series of maze scenes - simple to complex. The student must be visually able to select the easiest pattern before he actually draws the lines on the maze. Use real obstacles in the maze path, i.e. cars, pedestrians, left turn only sign, barracades, one-way signs, right turn only sign.

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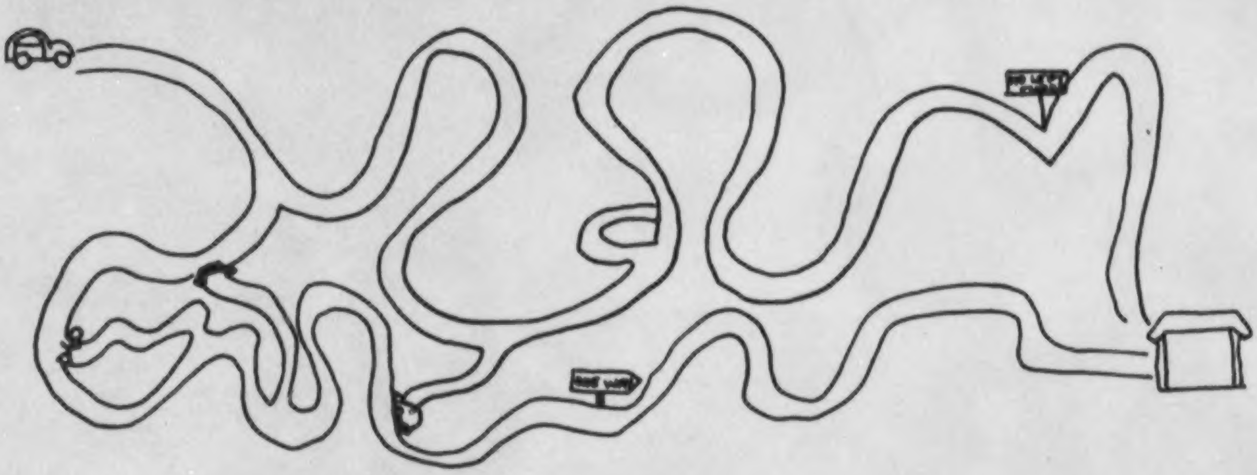
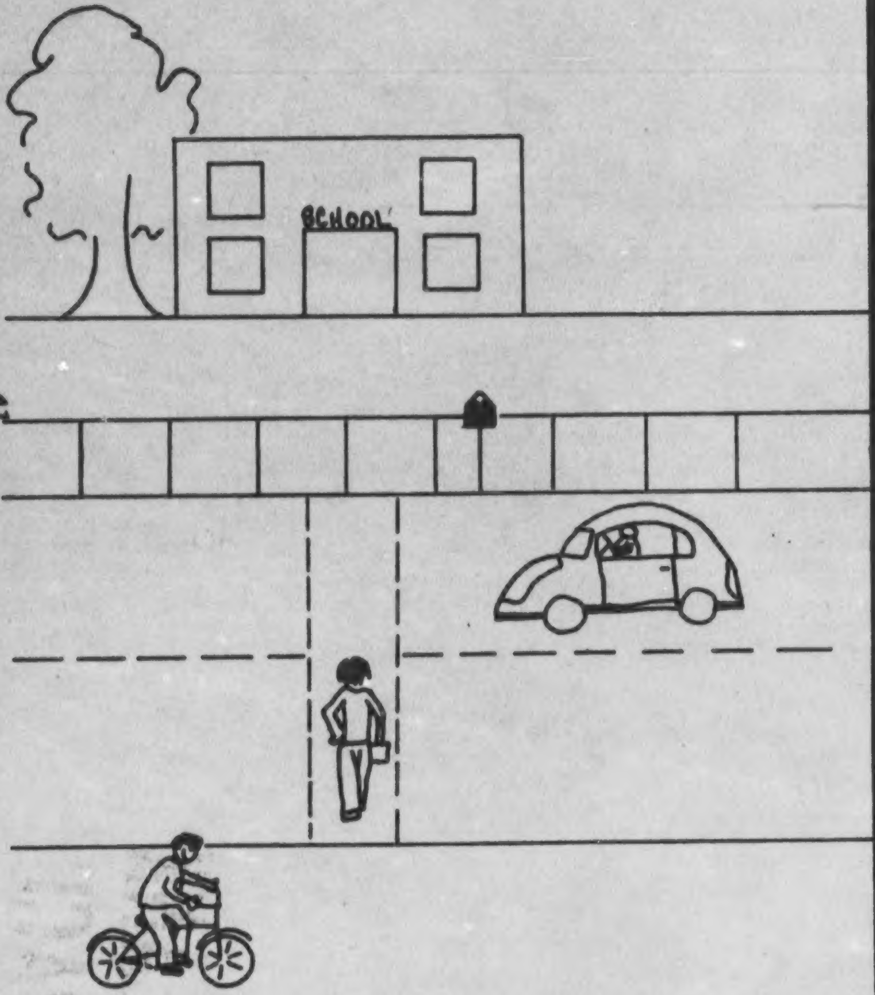
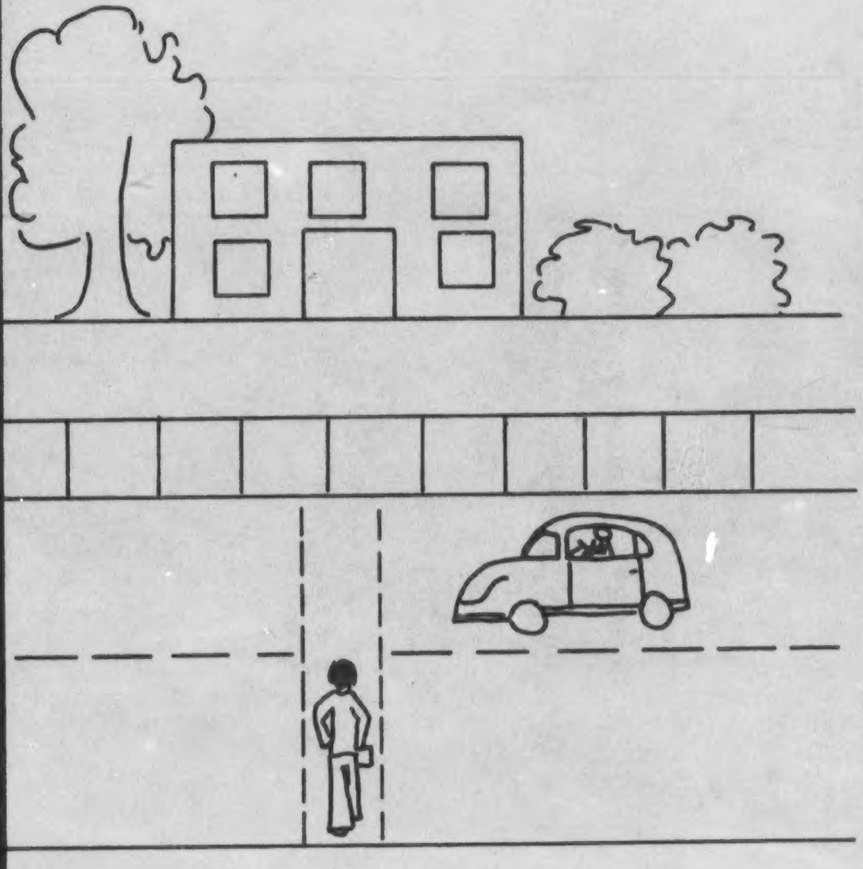


4. MASTERS FOR REPRODUCTION

O -What is the Difference ?

P -Matching Objects to Words





WHAT IS THE DIFFERENCE?

## MASTER FOR REPRODUCTION O

## WHAT IS THE DIFFERENCE?

## DIRECTIONS

Student places a check (✓) on what is the same in both pictures. Students places an X on what appears in only one picture.

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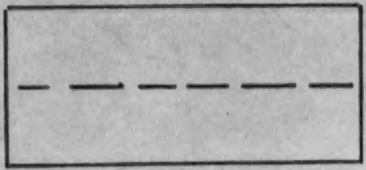
MATCHING OBJECT TO WORDS

wide


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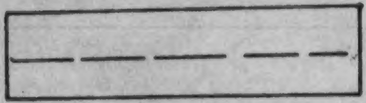

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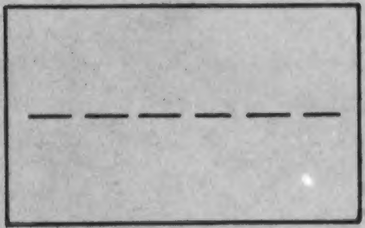

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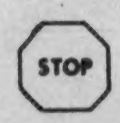

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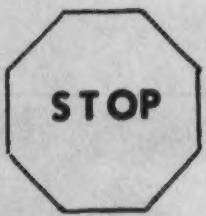

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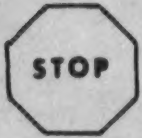

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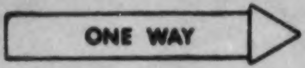

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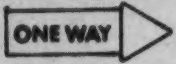

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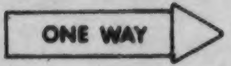

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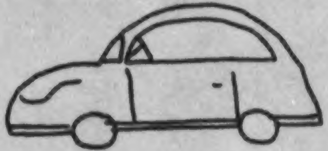
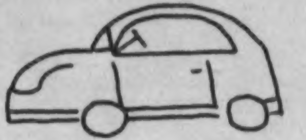


bigger


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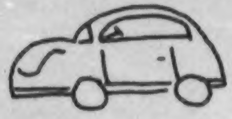


e

P

## MASTER FOR REPRODUCTION P

## MATCHING OBJECT TO WORDS

### DIRECTIONS

Instruct the children to draw a line from the word to the matching object in each of the four squares.

**OBJECTIVE:** Having experienced a series of activities about light, the student will be able to state verbally five major characteristics of light energy.

**CONCEPTS TO BE DEVELOPED:**

1. The sun is in the sky.
2. The sun is farther away than birds, airplanes, and clouds.
3. Light makes a shadow when it cannot shine through something.
4. Light rays cannot pass through all materials, and that light makes color.
5. Light will bend.
6. Light rays bend when they pass through water or glass, making objects seem out of line.
7. Light rays passing through air alone do not bend; that water in a jar acts as a magnifying glass.

1. MASTER FOR REPRODUCTION

   Q - The Sun is a Source of Light Experiment

2. SHADOW TAG GAME - Now that we know how shadows are made, let's play a shadow game. This is a game like tag except the person who is "It" catches you by stepping on your shadow. We don't have to touch anyone. You have to watch your shadow and try to keep it away from the person who is "It." When a child is caught while playing the game, he may have to go sit in the shade and lose his shadow instead of becoming "It."

Variation: This activity can be divided into two day's work using the game as a follow up or a motivation for further investigation. Children may experiment with materials in the classroom by using a flashlight or an electric light for the light source, but young children tend to forget the sun's role in light and think only of the flashlight or electric light.

## 3. MASTERS FOR REPRODUCTION

R - Does the Sun Make a Difference ?

S - Missing Shadow Parts

T - What is Wrong with the Shadow Picture?

U - Light Rays Experiment

V - Catch a Lion

# THE SUN IS A SOURCE OF LIGHT EXPERIMENT

**WHAT WE WANT TO FIND OUT:** Can the sun shine through all objects?

**WHAT WE NEED:** the sun, a schoolroom window we can see, a piece of cardboard, a classmate, a teacher, a piece of construction paper, and a crayon.

**WHAT MUST WE DO:**

We must go outside with the teacher.
Observe the sky in the daytime.
Glance quickly at the sun.

DOES THE SUN SHINE THROUGH THE WINDOW OF THE SCHOOLROOM? ________

Hold a piece of cardboard toward the sun.

CAN THE SUN SHINE THROUGH THE CARDBOARD? ____________________

WHAT DID THE SUN DO TO THE CARDBOARD? ______________________

____________________________________________________________

Ask your classmate to stand in the sun.

DOES THE SUN SHINE THROUGH YOUR CLASSMATE? __________________

WHAT DID THE SUN DO TO YOUR CLASSMATE? _____________________

____________________________________________________________

Place the construction paper on the ground in such a way that another classmate is standing near it. Draw an outline of what has happened on the piece of construction paper.

**WHAT DID YOU FIND OUT:**

DRAW A PICTURE SHOWING WHAT THE SUN DID TO THE CARDBOARD.

WRITE A SHORT EXPLANATION OF YOUR OBSERVATION. _______________

____________________________________________________________

____________________________________________________________

____________________________________________________________

## MASTER FOR REPRODUCTION Q

## THE SUN IS A SOURCE OF LIGHT

### DIRECTIONS

Distribute the Master Reproduction and take the class outside of the classroom.

**DISCUSSION:** Children should be told not to look directly at the sun. They discuss which of the things they observed is nearest to the earth, which is farthest away. One way to find out is to see which obstructs the view of the other.

Does the sun give us light in our classroom by shining through the window?

Does the sun shine through all objects?

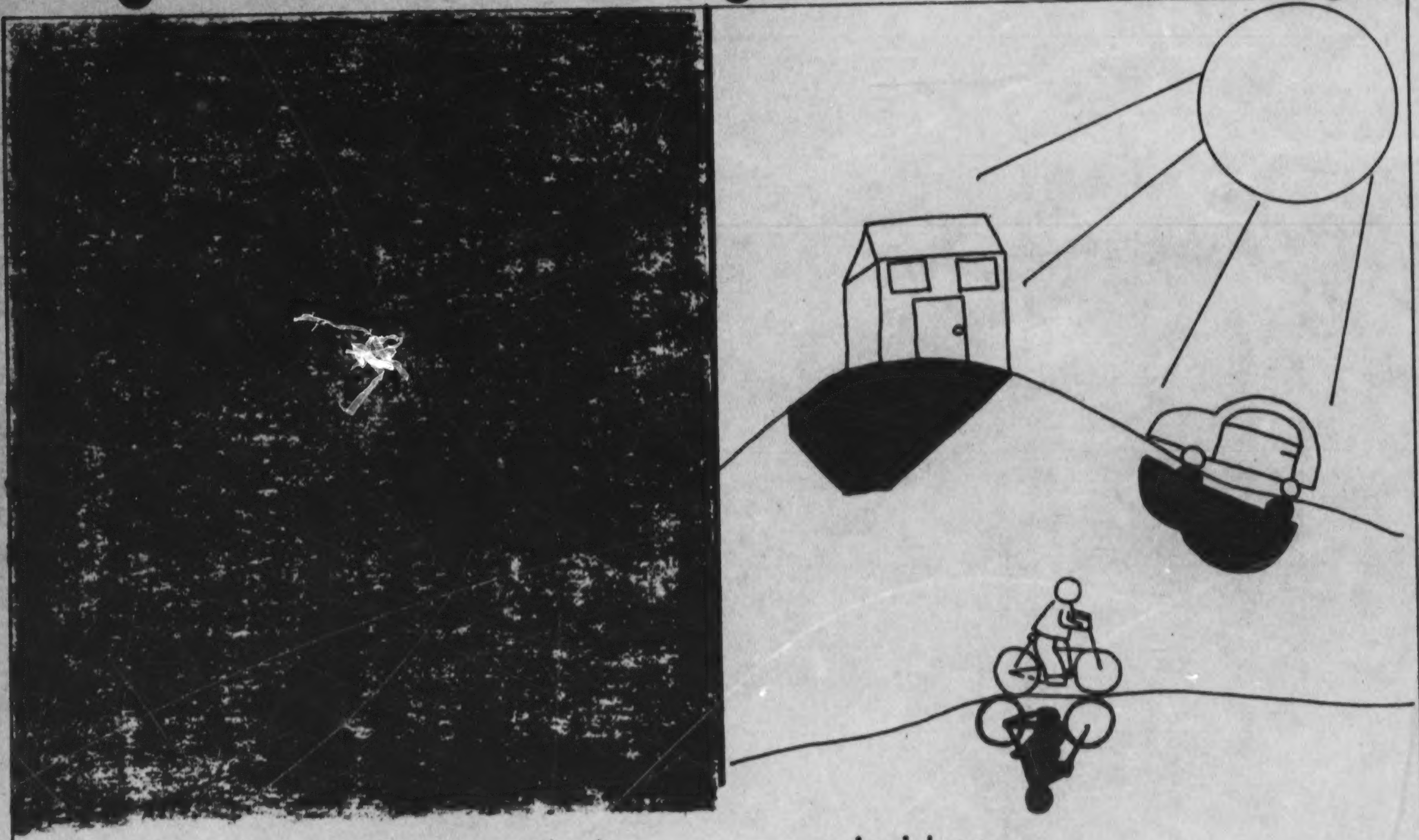
**CONCEPTS:** The sun does not shine through all objects.

The sun does something to objects.

The sun makes a shadow.

We can make a picture of someone's shadow by tracing it.

64



These pictures are similar.

What makes them look different?

## MASTER FOR REPRODUCTION R

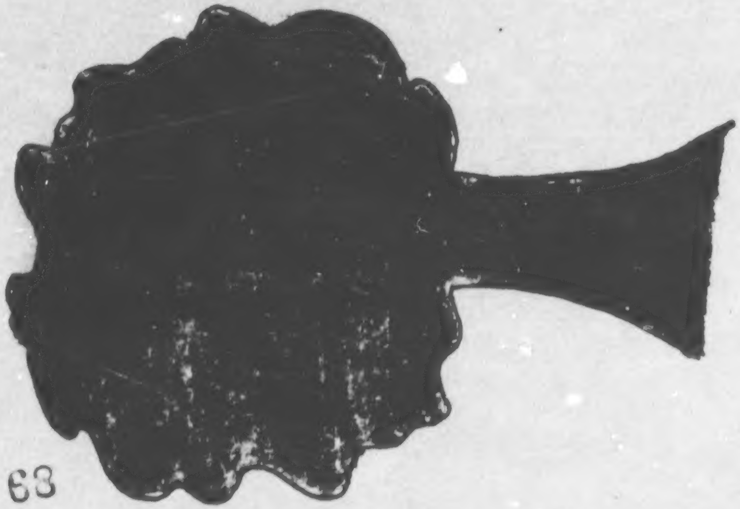
## DOES THE SUN MAKE A DIFFERENCE?

### DIRECTIONS

Distribute student handout. Elicit from children that the absence of sun in the picture on the right makes it darker (night).

67

In the picture below two things are missing in order to make the shadow of the tree. Draw these two things.



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69

e

## MASTER FOR REPRODUCTION S

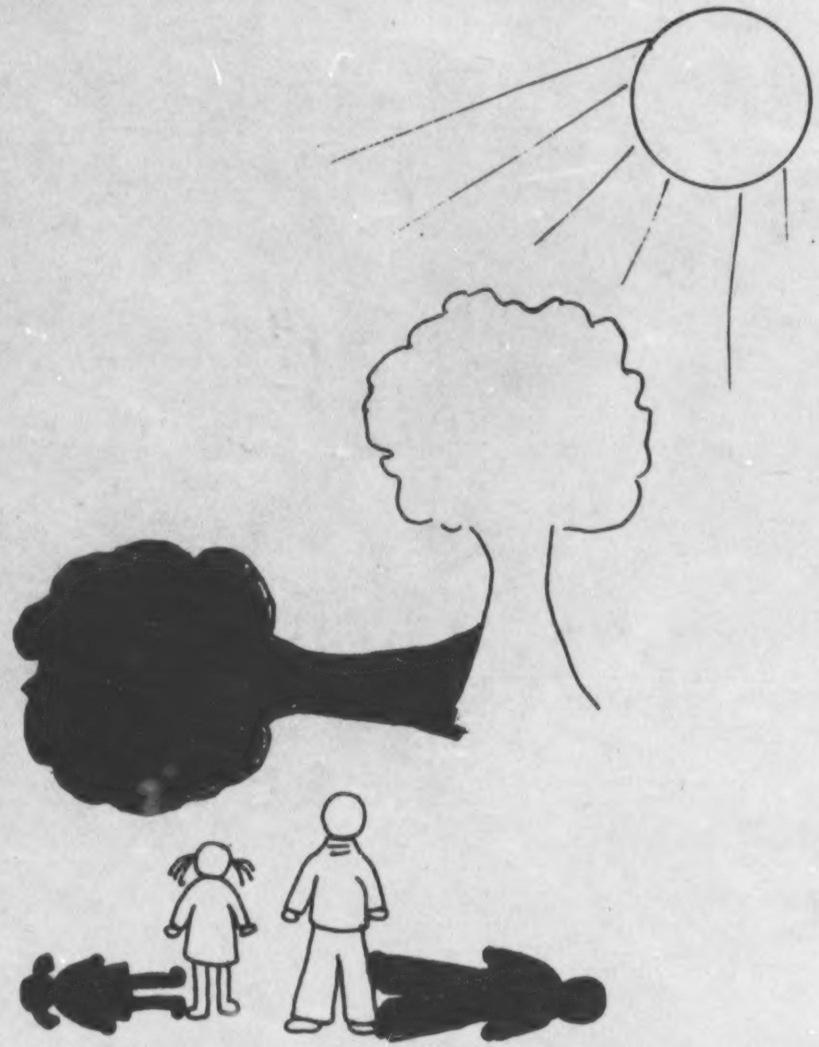
## MISSING SHADOW PARTS

### DIRECTIONS

Distribute student handout. Elicit from children that the tree and the sun are missing.

# WHAT IS WRONG WITH THE SHADOW PICTURE?

What is wrong with the picture in the space below?



In the space below draw the picture as it should look.

## MASTER FOR REPRODUCTION T

## WHAT IS WRONG WITH THE SHADOW PICTURE?

### DIRECTIONS

Distribute student handout. Elicit: Shadow of the boy is on the wrong side.

# LIGHT RAYS EXPERIMENT

**WHAT WE WANT TO FIND OUT:** Do light rays bend?

**WHAT WE NEED:** a sharpened pencil, clean paint jar, water

**WHAT WE MUST DO:**

Fill the jar to the top with water. Place the pencil point down, in the jar. Let the water become quiet. Look through the jar from the side. Look down into the jar from the top.

WHAT DO YOU SEE? ____________________________________________

______________________________________________________________

DOES YOUR PENCIL LOOK BROKEN? ________________________________

WHICH PART OF YOUR PENCIL SEEMS TO LOOK LARGER? ______________

Find other things to try in the jar and see if they look broken.

**WHAT DID YOU FIND OUT:**

DRAW A PICTURE SHOWING WHAT YOU HAVE SEEN.

WRITE A SHORT EXPLANATION OF YOUR OBSERVATION. ______________

______________________________________________________________

______________________________________________________________

______________________________________________________________

______________________________________________________________

## MASTER FOR REPRODUCTION · U

## LIGHT RAYS EXPERIMENT

### DIRECTIONS

**DISCUSSION:** Did you know that light will bend? What makes things visible to us? (Light) Can we see objects without light? (No) Would you like to make light bend and make a pencil look as though it is broken? It is almost like being a magician. You can be a magician with the help of light.

**CONCEPTS:**

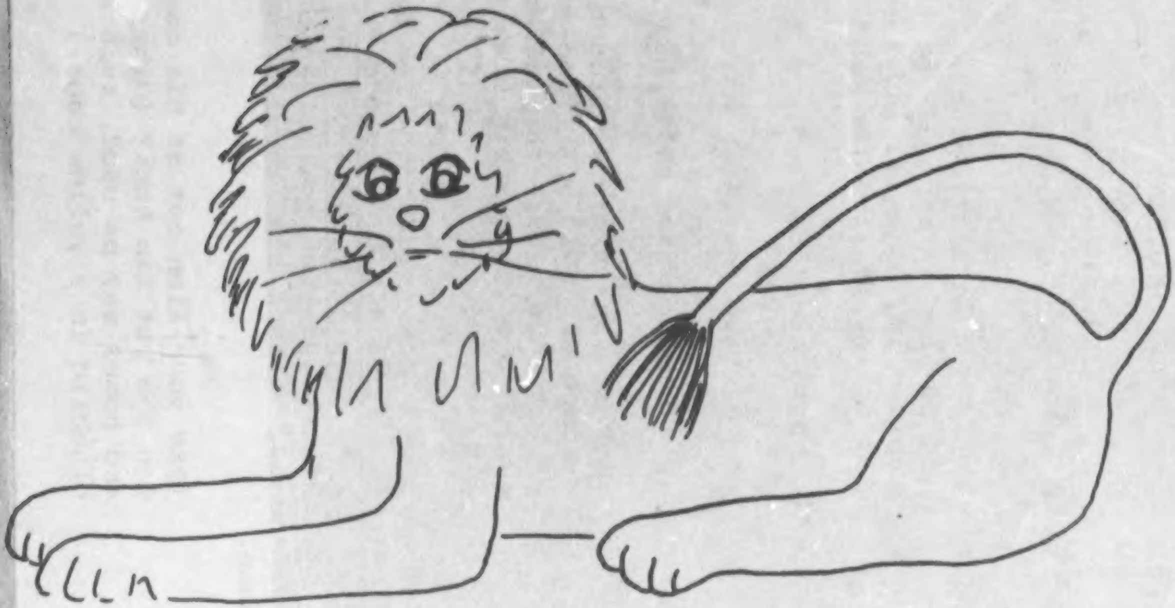
1. Rays of light passing through the air, water and glass are bent and make that part of the pencil out of line.

2. The rays that pass only through the air at the top of the pencil are not bent so that the pencil looks as it really is.

3. The curve of the jar converts the jar of water into a magnifying glass and tends to make that part of the pencil that is in the water look larger.

**ACTIVITY:** Class may be divided into groups. Group appoints chairman who will get the materials with which to work. Distribute the Master Reproduction.

# CATCH THE LION



COLOR THE LION BROWN.
DRAW A CAGE AROUND HIM.
DRAW BARS ON THE CAGE.
COLOR HIS CAGE AND BARS ALL YELLOW.
DRAW GREEN BUSHES OR TREES BESIDE THE CAGE.

©

# MASTER FOR REPRODUCTION V

## CATCH THE LION

## DIRECTIONS

DISCUSSION: Would you like to catch a lion and put him in a cage? We can capture it, cage it, and then let it escape from the cage.

Distribute the Master Reproduction.

Do you have your lion safely caged?

Give each child a piece of red cellophane.

Look at your picture through the cellophane. Did your lion get out of his cage? Take the cellophane away. Did you get him back into his cage again?

CONCEPT: When you look through the red cellophane, the yellow cage is not visible because the red cellophane allows only certain light rays to pass through it. Other rays like that given off by the yellow of the cage cannot pass through the red cellophane.

Take your lion out of his cage again. Can you put him back? (Other animals and homes may be used, such as a bluebird in a yellow cage.)

# LIGHT AND ITS USE IN SAFETY

## INTRODUCTION

The study of light and reflective material has a direct bearing upon safety at night. Children must know the nature of light, reflection, etc. in order to have a better appreciation of the rules regarding walking after dark. The following activities are designed to allow the students to discover the nature of light and its importance to vision at night.

OBJECTIVE: Through a series of activities, the students will be motivated to use light reflective material when walking or driving their bicycle at night.

CONCEPTS TO BE DEVELOPED:

Light colors reflect more light.

White or reflective material helps you to be seen by motorists at night.

## TEACHER INFORMATION

WHY LIGHT UP AT NIGHT? Reflective material has the ability to bounce light back directly to its source and to do so for a long distance. The person wearing retro-reflective material can be seen at night from almost twice as far away as the person who is not wearing retro-reflective material.

DEFINITION: Reflection means the bouncing back of a ray of light from a surface.

Everything around us reflects some light. Most objects are DIFFUSE reflectors. Light striking them is reflected in all directions. This is why they are hard to see at night. There is little light to be reflected, and what there is is scattered in many directions and not back to the light source. MIRROR reflection reflects light in only one direction, but unless the light source is directly in front of the mirror, this direction is away from the source. RETRO-REFLECTIVE MATERIAL contains millions of tiny prisms or glass beads. Light striking one of these prisms or beads is focused within the structure and reflected directly back to the source.

1. REFLECTIVE TAGS - Construct tags from reflective materials. Tags can be made in any design. Pin tag to the inside of a child's coat. The tags can be flipped out in the evening hours so that it is made visible to motorists.

2. LICENSE PLATE - A license plate facsimile with student's name made from reflective material can be placed on the student's own bicycle.

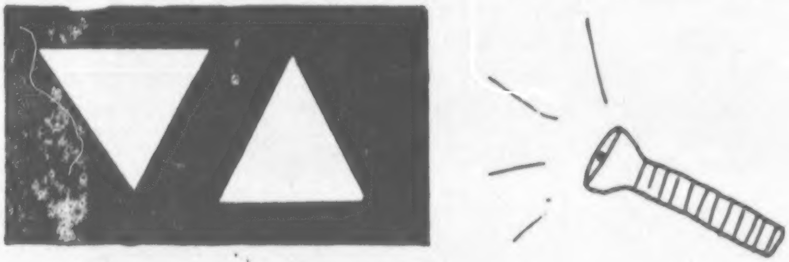
3. REFLECTIVE DESIGNS FOR CLOTHING - Designs for outer wear can be made with reflective materials. Have patterns on hand or have the children create their own. With permission from parents, the students can apply these patterns directly to their outer clothing. Umbrellas, raincoats, and boots can also be decorated with reflective materials for inclement weather.

4. PET COLLARS - Make decorative pet collars designed with reflective materials.

5. BULLETIN BOARD DISPLAY - Make a bulletin board display entitled: THINGS I SEE AT NIGHT and/or THINGS TO MAKE ME BE SEEN AT NIGHT.

6. CREATIVE WRITING - Have the children write stories on THINGS I SEE AT NIGHT and/or THINGS TO MAKE ME BE SEEN AT NIGHT.

7. REFLECTIVE MATERIAL COMPARISON - Tape a sample of reflective material or tape to black construction paper. Tape a white strip of non-reflective material or tape to another sheet of black construction paper. Turn the lights off and shine a flashlight upon both sheets. Students note the qualities of the reflective material. Move the sheets farther and farther away from the students. At what point is the non-reflective material no longer visible? What makes the reflective material still visible?



80

## 8. MASTERS FOR REPRODUCTION

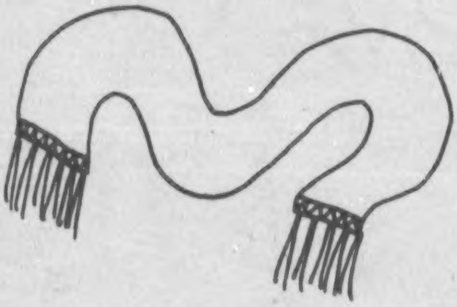
W - Identifying White

X - See and be Seen

## IDENTIFYING WHITE

Here are some white things you can wear at night.

Name each one.



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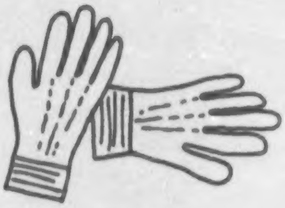

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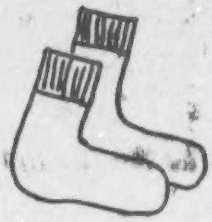

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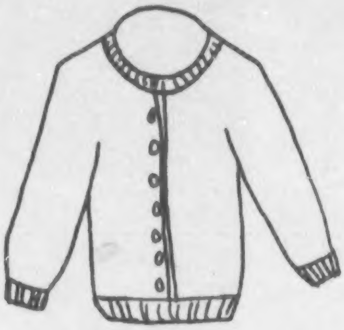

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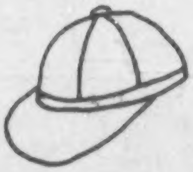

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82__________

Draw your own idea. ©

## MASTER FOR REPRODUCTION W

## IDENTIFYING WHITE

### DIRECTIONS

Write the name of each object in the space provided in each box. Color each object white.

## Things I see at night.

## Things to make me be seen at night.

# MASTER FOR REPRODUCTION X

## SEE AND BE SEEN

### DIRECTIONS

In the first box, children draw objects that are easily seen at night, i.e. car headlights, moon, stars, etc.

In the second box, children draw objects that allow them to be seen at night, i.e. white clothing of any kind, retro-reflective clothing or objects.

NOTE: This series of activities on sound is designed to give the student a total awareness of sound and its characteristics. These basic experiences are necessary if the student is to expand his skills in sound recognition and intrepretation.

OBJECTIVES:

1. The student will be able to distinguish between loud and soft sounds from a complex sound background.
2. The student will be able to orally state three characteristics of sound.

CONCEPTS TO BE DEVELOPED:

1. We can make loud sounds by hitting things hard; soft sounds by hitting things gently.
2. We can make loud sounds by shaking things hard; soft sounds by shaking things gently.
3. Sounds travel through air, solids and liquids.
4. Sounds are caused by vibrations.
5. Sounds are a way of communication.
6. Sounds travel through the air.
7. Many kinds of sounds can be heard on a windy day.
8. Wind sounds are made by air passing through or around various objects.
9. We can imitate some of these sounds by blowing on different objects.
10. Many things make sounds.
11. There are many kinds of sounds.
12. We cannot see a sound.
13. Liquids will transmit sound.

14. Some materials carry sound. Other materials insulate sound.

15. Wood will transmit sound.

16. Music is sound.

17. Objects vibrate producing sound.

18. Vibrations often can be felt or seen.

19. When the vibration stops, the sound stops.

EXPECTED OUTCOMES: As a result of previous experiences, children should be able to recognize loud and soft sounds. They know how to make their voices louder or softer.

1. INTRODUCTION TO SOUNDS - Today I want you to be very quiet and find out what you can hear. Put your head on your desk and close your eyes. Do you hear anything? (Make little noises such as turning the pages of a book.) Keep your eyes closed and tell me what you hear. For example:

   Clock ticking
   Chairs moving
   Traffic from outside
   A drawer closing

2. LISTENINC GAME - When we are working or playing, we don't notice little sounds, but they are always with us. Let's play a game of listening. We'll close our eyes while one of us makes a sound, and then we'll try to guess what the sound was. The first one to guess the sound will then make the next sound. Who would like to be the first "sound maker?" Examples of sounds:

   Tapping a pencil
   Closing a book
   Erasing a chalkboard
   Brushing clothes
   Dropping a ball
   Wadding up paper
   Opening a drawer

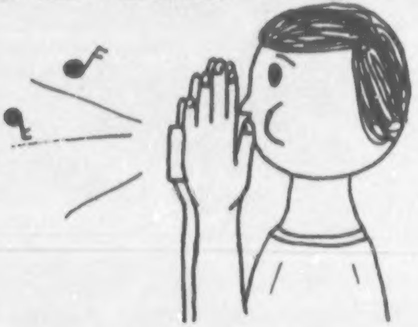
3. SOUND GUESSING GAME - Older children may guess the size of an object by the sound it makes, such as a big ball or a little ball. They may like to guess what someone is doing, such as moving a chair. A contest could be made to see who

can hear the most sounds in the classroom during a given time. This activity lends itself to written and oral stories, picture drawing, music, animal life, communication, earth science, weather, and electricity.

4. YOUR HANDS CAN MAKE SOUNDS - Ask the children how they can make a loud sound with their hands. Some children may clap their hands together. Others may slap the table, pound the chair, or hit their sides. Then ask them to make these sounds softly. Guide them to understand that they can make loud sounds with their hands by clapping and pounding hard. They can make soft sounds by clapping and hitting gently. This activity may be repeated by having children tap their feet.

5. PAPER SHAKE - Give each child a sheet of paper. Ask them how we can make a loud noise with a piece of paper. Lead them to understand that when they shake the paper hard it makes a loud sound and when they shake it gently it makes a soft sound. This activity may be followed by other shaking experiences with rhythm instruments, rice in paper bags, marbles in coffee cans, etc.

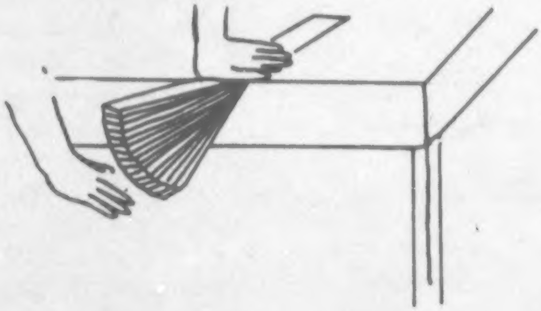
6. CONSTRUCTION OF A PAPER WHISTLE - Blow a whistle gently. Ask the class how the sound could be made louder. They will probably suggest that it be blown harder. Have the children make their own paper whistle, using a piece of paper 3" x 6". Help them discover that blowing hard produces a loud whistle; blowing gently produces a soft whistle.



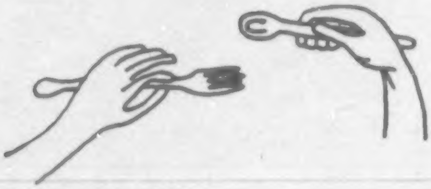
TEACHER INFORMATION

CAN WE "FEEL" OR "SEE" SOUND? The purpose of the following activities is to focus the children's attention on some ways other than hearing of sensing the vibrations which accompany sounds. To vibrate means to move back and forth. Children use words like shake, shiver, or jitter to describe this motion. The word vibration should be introduced by the teacher, if it is not yet in the children's vocabulary. Ask the children to suggest ways of "feeling" or "seeing" sound. Some activities which show the relationship between sound and vibration follow.

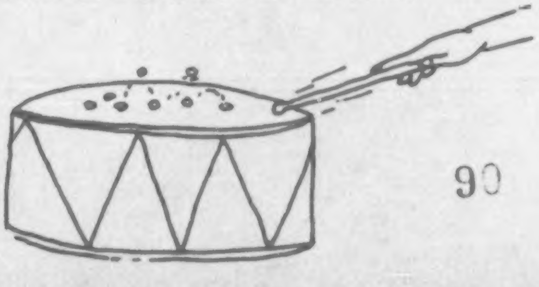
1. SEEING SOUND - Make a thin wooden ruler or a plastic ruler vibrate, as shown. Ask the children to describe what they see, hear, and feel. Also try this with other objects such as a nail file, tongue depresser, and dowel stick.



2. Have a child strike a fork (silver is best), and listen to the sound caused by the resulting vibration.



3. Beat a drum. Have the children feel the sides of the drum with their fingertips. While drumming, sprinkle sand or any dry cereal on the drumhead. What happens?



90

FROM: Board of Education
New York City

4. SOUNDS TRAVEL THROUGH THE AIR - How does the wind make different sounds? On a very windy day, ask the children to listen to the sounds of the wind. Take a walk outside to listen carefully to the different sounds made as the wind whips flags, rustles leaves, and roars through courtyards. The children will begin to understand that the sound made depends on the object into or around which the wind blows. Back in the classroom, have the children imitate some of these sounds by blowing into their cupped hands, across the edge of a piece of paper, into an empty bottle, and into a whistle. Discussion of the sounds of the wind that children hear at night should help alleviate fears they may have. They should understand that some peculiar sounds are caused by the wind (moving air) blowing into or around certain objects.

5. SOUND TRAVELS THROUGH WATER - Children may recount experiences of hearing underwater while swimming.

6. SOUND TRAVELS THROUGH WOOD - Obtain a watch or clock with a loud tick. Hold the watch behind a child's head; cover one ear. How does the sound get from the watch to the ear? Now, hold the watch tightly against a yardstick. Place the other end of the yardstick to a child's ear. Will wood transmit sound?

7. MUSIC IS SOUND - Identify different sounds produced by musical instruments. (Use recordings or actual instruments.)

8. MASTER FOR REPRODUCTION

   Y - Are You a Good Sound Reporter?

9. SOUND IS A WAY OF COMMUNICATION - Let's see how many different sounds we can make. List them as the children suggest them. If they have difficulty getting started, suggest some and let them demonstrate each. For example:

   Breathing
   Talking
   Sneezing
   Stamping
   Snapping fingers
   Running
   Whistling
   Coughing
   Singing
   Whispering
   Clapping
   Walking
   Giggling
   Shouting

## ARE YOU A GOOD SOUND REPORTER?

1. Take a short walk and listen for sounds. Draw pictures or impressions to illustrate the most interesting sounds you have heard.

2. List the sounds you hear on the way home.

3. Select pictures of objects, animals, etc. that make sounds. Paste them in the sound group to which they belong on the back of this paper.

## MASTER FOR REPRODUCTION Y

## ARE YOU A GOOD SOUND REPORTER?

### DIRECTIONS

Distribute student handout. This activity is developed to strengthen auditory perception.

9. DISCUSSION - What are we doing when we make sounds such as laughing, screaming, etc. Elicit that we are communicating how we feel.

Laughing - happy, embarrassed
Screaming - surprised, frightened, excited

Younger children may make a scrapbook of pictures cut from magazines to illustrate how we make sounds. Ask them if they can tell from the way people are acting or making these sounds how they feel. Older children might list animal sounds and what they mean such as:

Purr - contented
Snort - surprised

Make the list more difficult by including birds and fish. They will have to use research techniques to get the information.

10. MASTER FOR REPRODUCTION

Z -Communication Clues

# COMMUNICATION CLUES

PASTE PICTURES IN THE BOXES BELOW SHOWING HOW PEOPLE FEEL. WRITE THE CLUE ON THE LINE IN THE BOX. EXAMPLE: LAUGHING FACE - HAPPY.

# MASTER FOR REPRODUCTION Z

# COMMUNICATION CLUES

## DIRECTIONS

Distribute student handout. This activity was developed to make students aware that they are communicating each time they show an emotion.

TEACHER INFORMATION

LISTENING is essential for survival in the traffic environment. There is a distinction between what we hear and levels of listening.

## "LEVELS" OF LISTENING

Since listening operates at various levels, teachers and pupils both must be aware of the different ways of listening. In fact, they may deliberately choose at a given time to function at a particular level. If the third grade is asked by the teacher to follow carefully directions for making the Christmas box, a high level of listening for exact details will be in order. But if the television speech which the junior high class was asked to monitor turns out to be a boring affair, the students may listen only enough to get the main idea of the talk. These levels simply range from inexact to detailed, from aimless to purposeful, from passive to creative:

### Hearing

1. Hearing sounds or words but not reacting beyond bare recognition (e.g., knowing that Joey is speaking).

2. Intermittent listening—turning the speaker on and off in aimless fashion, as the mind wanders (e.g., hearing one fact about sled-dogs but none of the rest of the social studies report on Eskimos).

3. Half-listening—following the train of discussion but only closely enough to seize the first opportunity to have one's own say (e.g., not really hearing what your classmate did over the week end but waiting to tell, during the conversation period, how you caught a fish).

### Listening

4. Listening passively with little or no observable response. (The child who constantly "glues" his eyes on his teacher but offers no reactions in words or facial expression may or may not be responding.)

5. Narrow listening in which the main significance or emphasis is lost as the listener selects details which may be relatively unimportant but which are familiar

or agreeable to him. (A junior high school pupil agrees heartily with two points made by a panel speaker but disregards other contributions on all sides of a question.)

## Auding

6. Listening and forming associations with related items from one's own experience. (A second-grader notes the relationship between the words "hound" and "found"; a fifth-grader who has listened to the committee report on the gold rush of '49 tells of his visit to a ghost mining town in the West, relating his account to items in the report.)

7. Listening closely enough to the organization of a talk or report to get main ideas and supporting details, to follow directions, etc. (An eighth-grade pupil notes that the main topic of the report is the causes of the American Revolution and lists four such causes.)

8. Listening critically. (A sixth-grader gives evidence of critical listening when he asks for more data on the statement made by a classmate that most South American countries have democratic governments.)

9. Appreciative and creative listening, with genuine mental and emotional participation. (A pupil responds to the humor of the Benet poem "John James Audubon," suggests several other poems that the group might read orally from The Book of Americans by the Benets, and tells why these poems are exciting to him.)

These types of hearing, listening, and auding have been listed on successive levels, but obviously there is much overlapping among them. In general, pupils must have considerable experience and mental maturity before they can react as in levels seven, eight, and nine; but such responses are not limited to older children any more than aimless listening is typical of younger children. In every case the context of the material heard, and the concepts and purposes involved, rather than the mere age of the pupils, will determine whether the reaction is passive hearing or accurate, creative auding. The teacher and the other pupils have much to do with the level or quality of any one child's listening. With guidance a child's listening experience may become a genuine "meeting of minds." His auding may be: selective, purposeful, accurate, critical, and creative.

FROM: Listening Aids Through the Grades, David H. & Elizabeth F. Russell, Teachers College Press, Teachers College, Columbia University

1. MASTER FOR REPRODUCTION

   $A^1$ - Which Sentence Does Not Belong?

2. WHERE DID THE SOUND COME FROM? Are you hearing all that you can hear? (Children can often identify sounds, however, it is important that they learn the direction that the sound comes from.) Blindfold a child. Have another child stand to the side, front, or the back of the blindfolded child. Have the child make a noise and have the blindfolded child point to the direction that the sounds came from. Variation: Use different sounds that vary in volume-whistle, bell, snapping of fingers, etc.

3. SOUNDS OF SAFETY - Have the children make up a booklet on "The Sounds of Safety." Ask them to bring in pictures of objects that pertain to different types of safety practices. Have them mimic the types of sounds that the objects make. Place these in a booklet according to categories---highway sounds, water safety sounds, home safety sounds, etc.

A$^{1}$

UNDERLINE THE ONE SENTENCE THAT DOES NOT BELONG IN EACH STORY BELOW.

I. All things make sounds.
Not all sounds are alike.
We hear dogs bark.
There is a girl.

II. I have some flowers.
I heard a bell.
I heard a song.
I heard the door slam.

III. Cars can go fast.
Cars can go slow.
The baker bakes bread.
Cars can stop.

IV. Ted is a pedestrian.
He walks on sidewalks.
There was a kite in the sky.
He looks both ways before crossing.

# MASTER FOR REPRODUCTION $A^1$

## WHICH SENTENCE DOES NOT BELONG?

### DIRECTIONS

Distribute student handout. Have the children read each story and draw a line under the sentence which does not belong in that story.

# DETERMINING TIME NEEDED TO CROSS A STREET

## INTRODUCTION

This activity is designed to introduce to small children, a system by which they can select those points, that cars must be behind, to allow time to cross a street.

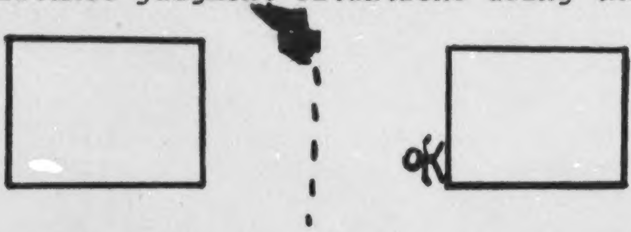
Children must have the ability to count in approximately one second intervals in order to do this activity.

This technique is innovative and may seem rather complex initially, especially for the first grade level student. Preliminary lead up activities are covered in the kindergarten level. A special Instructional TV program has been designed to assist the student in understanding this technique. You may wish to refer to those activities prior to the television series. Please refer to your TV schedule and teacher's manual for the telelesson.

In kindergarten and first grade, children were taught to identify a block and know that each side of that block constitutes a distance of one block. They were also taught that in order to cross the street oncoming cars must be at least one block away in order to cross the street safely. It may be helpful to review these. For additional information, activities, or procedures refer to those levels.

1. CREATIVE WRITING - Have the children write a story telling why a child should or should not learn distance judgment.

2. BULLETIN BOARD - On a bulletin board that has been covered with butcher paper, color or paste large squares to represent city blocks. Place them on the bulletin board and have the children make figures of cars and other items that could be used for reference points (such as signs) and place these in various locations around the blocks on the bulletin board. Present distance judgment situations using these items. i.e.

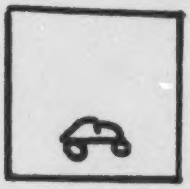


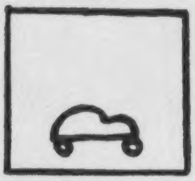
Ask the children what the pedestrian could use for reference points (the corner of the blocks). Ask them if the pedestrian has enough time to cross. (No.) Why not? (Because the car on the left is past the reference point and approaching him. Tell the children to move the cars to give him enough time to cross. Have the children discuss these situations and outcomes. Children can also name the bulletin board "Why Count?".

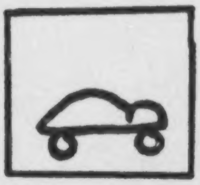
3. THINGS TO LOOK FOR - Tell children to look for objects along the street that would be helpful as items to use as reference points they might see when gauging distance to cross the street. List them on the board as children name them. Use some or all of them for a spelling list.

4. DISTANCE JUDGMENT STORY - INTERPRETIVE WRITING - Have the children write a factual story of distance judgment using their own words. On the outlines included as Master for Reproduction $A^2$ - $A^8$. Check for Accuracy. This handout may be taken home after its completion and gone over with their parents. Variation: Have children discuss how they applied this after they took it home, i.e. teaching other family members, practicing it in nearby areas or how they've used it in their daily experiences. Also, have the children discuss the family's reaction to it.

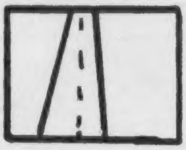
5. Give children 3 pieces of 8 x 12 manila paper. Direct them to color in a small picture of a car on one sheet of paper. On another sheet of paper direct them to draw a car larger than the first. On the first piece of paper have them draw a car larger than the second. After the pictures have been completed, direct the children to place the cars in front of them the way they come up the street--the smallest car should be the furtherest away from them and the largest car directly in front of them. Ask the children why cars that appear far away are smaller. Also, why is it helpful to know that cars far away are smaller?







Variation: From the distance cars appear smaller and streets tend to narrow. Have children discuss this. On an 8" x 12" piece of paper have children draw a street on the width section of the paper. Stress how the street is wide at the bottom and narrow at the top to show distance. Tell them to draw two cars on the street, one near and one far and have them show the difference in distance by changing the size of the cars.



MASTERS FOR REPRODUCTION

$A^2$ - Assessing Street Width
$A^3$ - Assessing Reference Points
$A^4$ - Depth Perception
$A^5$ - Assessing Distance with Time
$A^6$ - Relating Gap Time to Crossing Time
$A^7$ - Assessing Gap Time in Opposite Directions
$A^8$ - Conclusion

OBJECTIVE: The student will be able to accurately select the reference point (for cars to be behind) that will allow maximum time to cross a street.

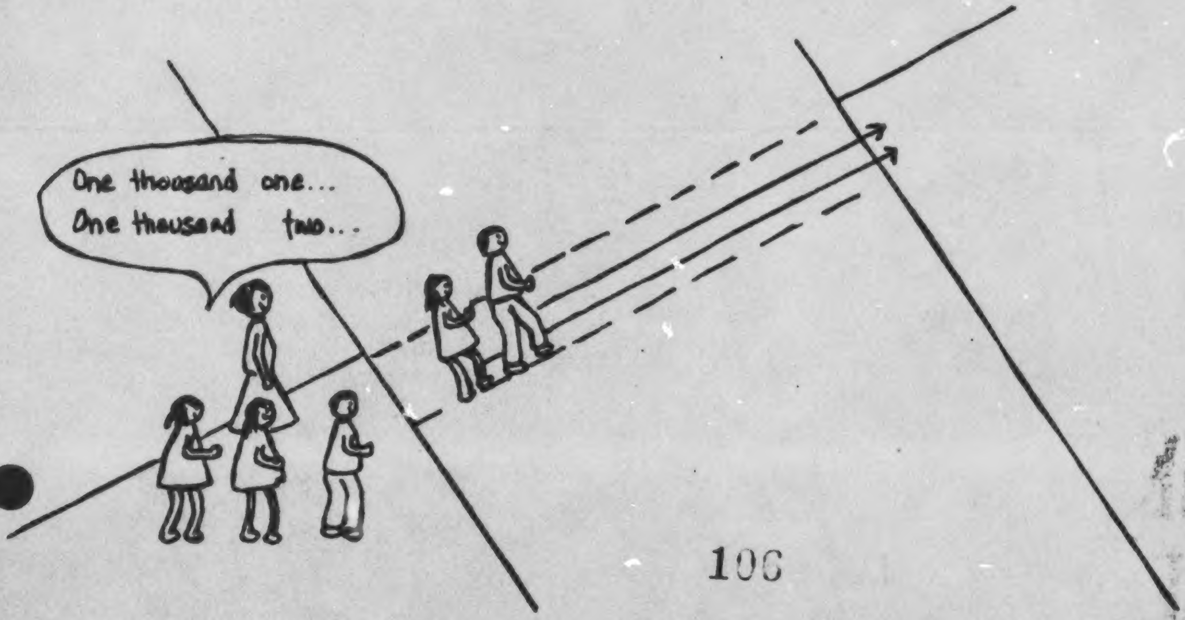
STEP ONE: The student must be able to count in "second" intervals; i.e. one-thousand-one, one-thousand-two, etc.

PROCEDURE: Using a large clock with a second hand, have students count as a group, one-thousand-one, etc., in unison with the second hand. Fourteen seconds is enough. This procedure must be practiced until the students have the ability to count accurate seconds.

STEP TWO (STREET): The student must be able to determine the time that it takes him to cross a street. Approximate timing is as follows:

4-lane street: 12-14 seconds
2-lane street: 10 seconds
1-lane street: 6-8 seconds

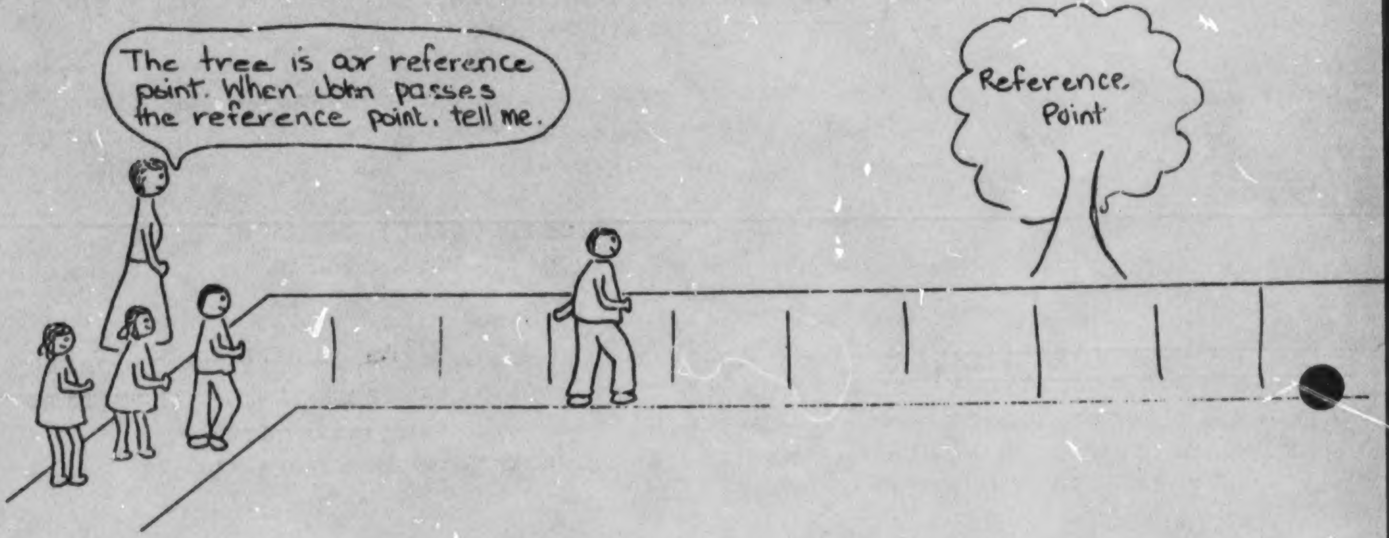
Using a street without much traffic, have the students (2 or 3) walk across the street while the rest of the class is counting. The time will be representative of most of the class. **Students must understand that this is the time they must have in order to get across a street safely.**


One thousand one...
One thousand two...

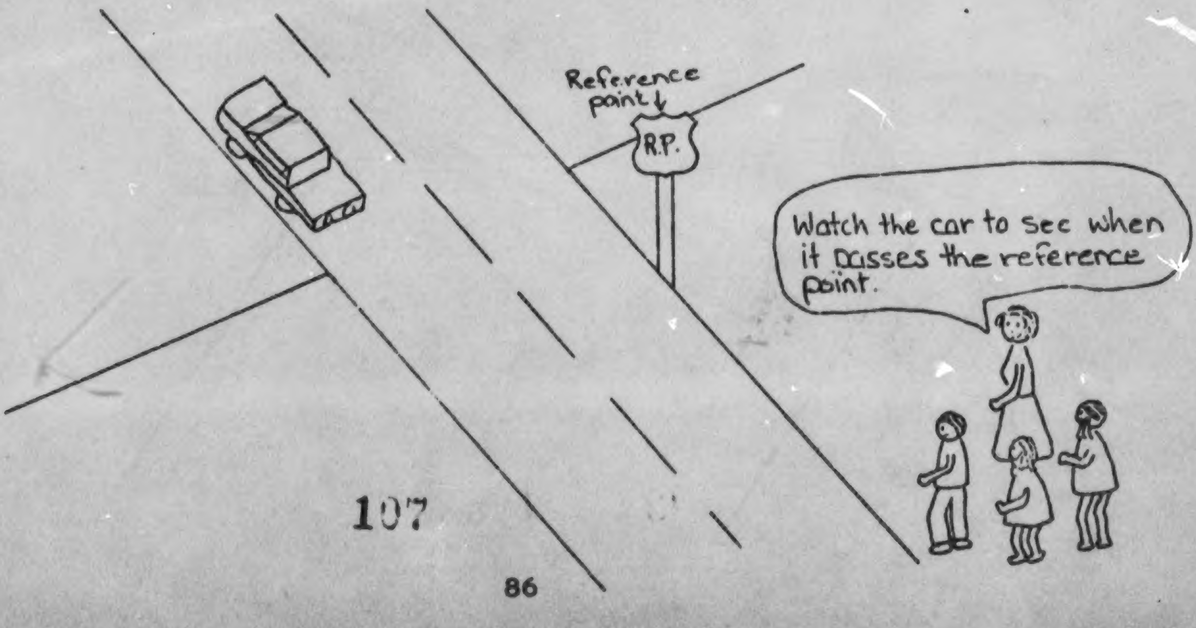
STEP THREE: The student must be able to judge the timing of an object (car) passing predesignated point.

PART a. Have students stand at a given point on a sidewalk. Select a reference point (i.e. sign, post, etc.) and ask the students to indicate when a single person has passed the selected reference point.

NOTE: A reference point can be any object (tree, sign, shadow, parked car, etc.) which marks the distance from you a car must be in order for you to safely cross the street.


The tree is our reference point. When John passes the reference point, tell me.
Reference Point

When the children have the idea, proceed to choose a reference point in the street for cars to pass. Practice this until understood.


Reference point
R.P.
Watch the car to see when it passes the reference point.

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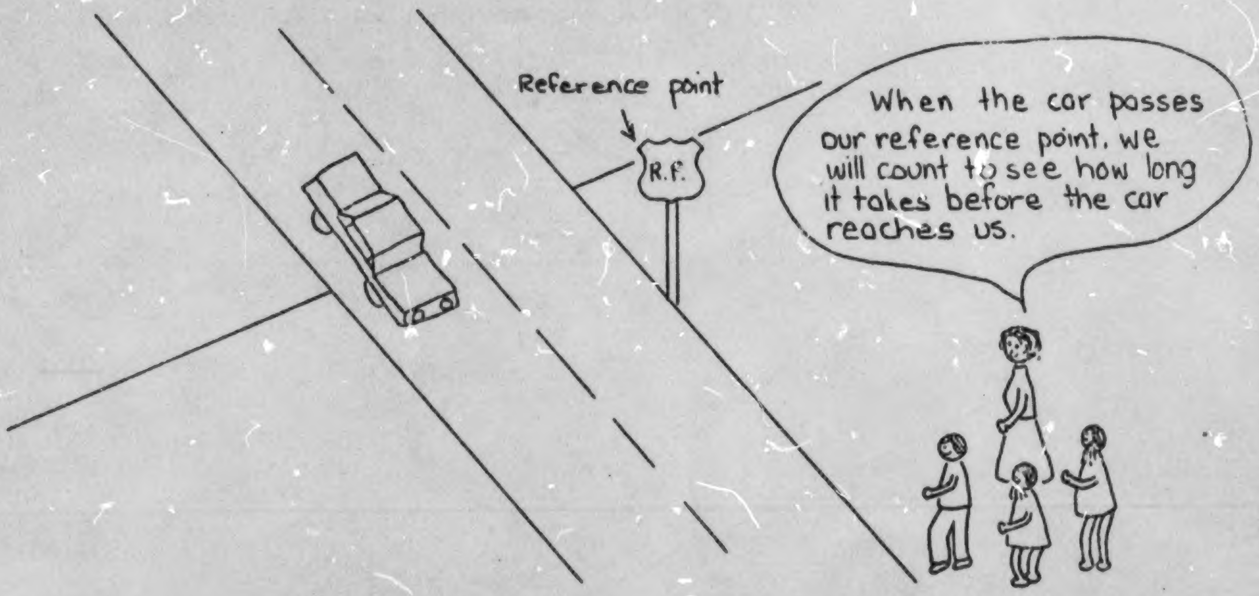
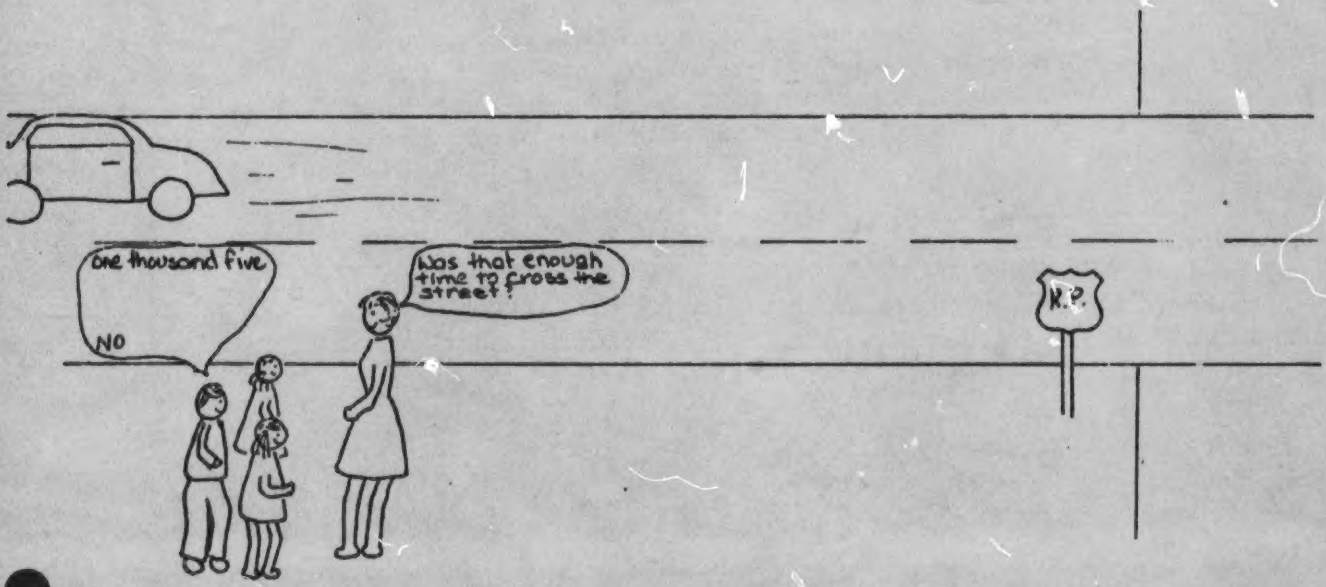
PART b: Select or have students select a point. Explain that we now are going to count the distance from that point when a car passes it to where we are standing. (The distance should be lower than 12 seconds for sequential building.)

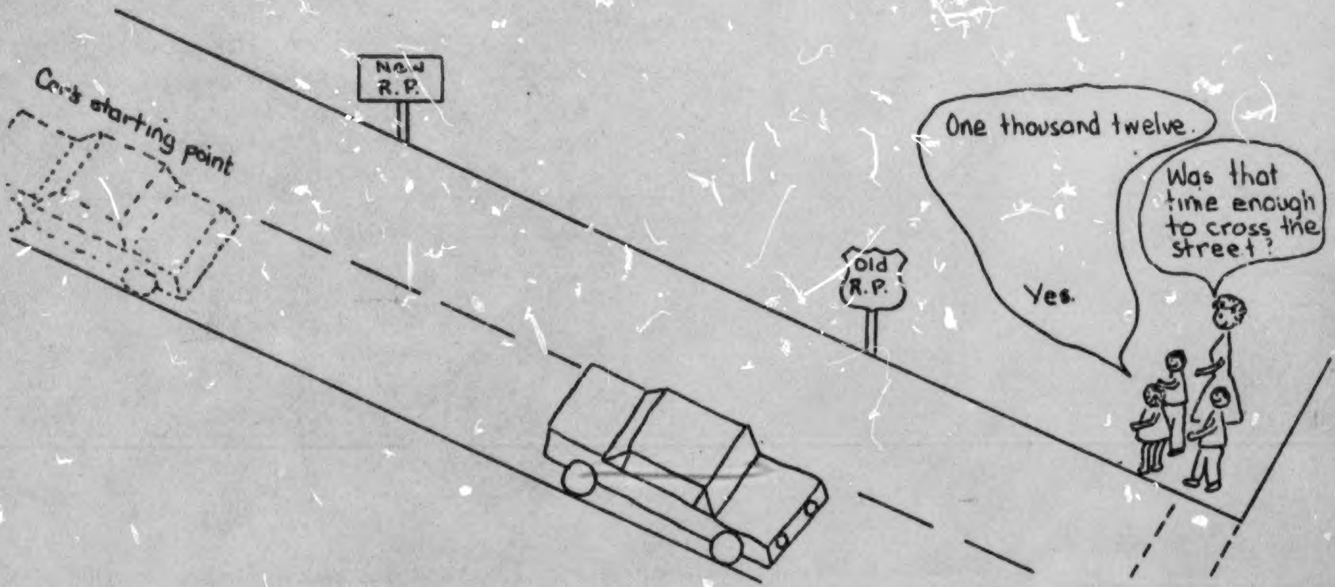

Reference point
R.F.
When the car posses our reference point, we will count to see how long it takes before the car reaches us.

After the distance is calculated, ask students if that was enough time to cross the street. The answer should be no.


one thousand five
NO
Was that enough time to cross the street?
R.P.

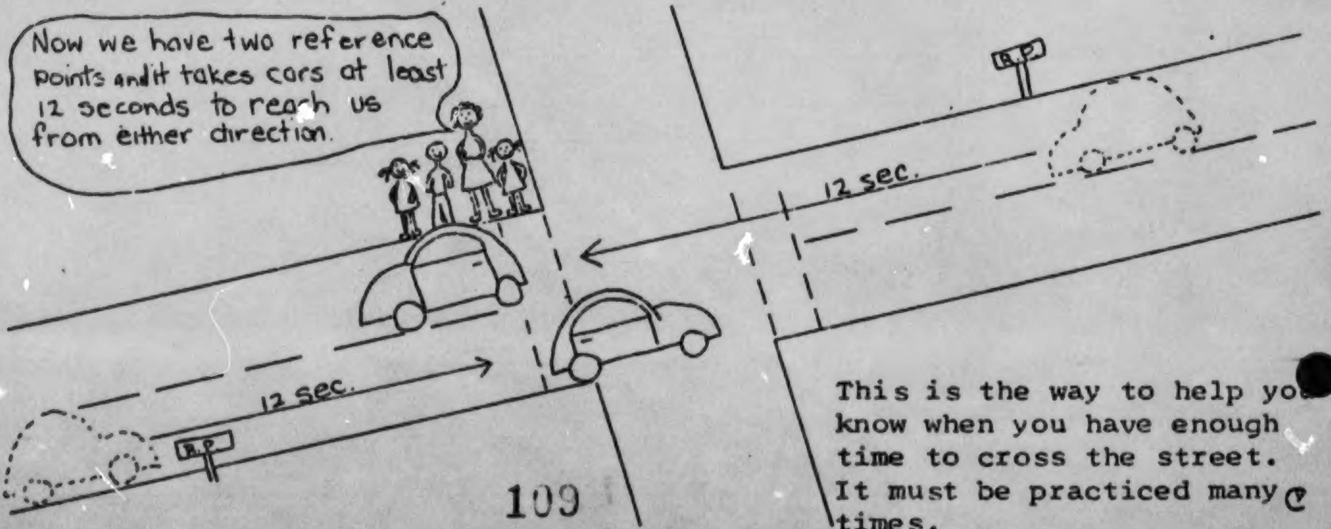
PART c: Now let's pick a reference point farther away to see if we can find one with the time we need. Follow this procedure and tell the students to find the reference point that allows enough time.

PART d: Repeat the same procedure in the opposite direction.


Car's starting point
NEW R.P.
OLD R.P.
One thousand twelve.
Yes.
Was that time enough to cross the street?

STEP 4: We now have the reference points we need to tell us when we have enough time to cross safely. We now know that cars must be in back of these points to have enough time to cross the street without getting hit. We must remember these two reference points.

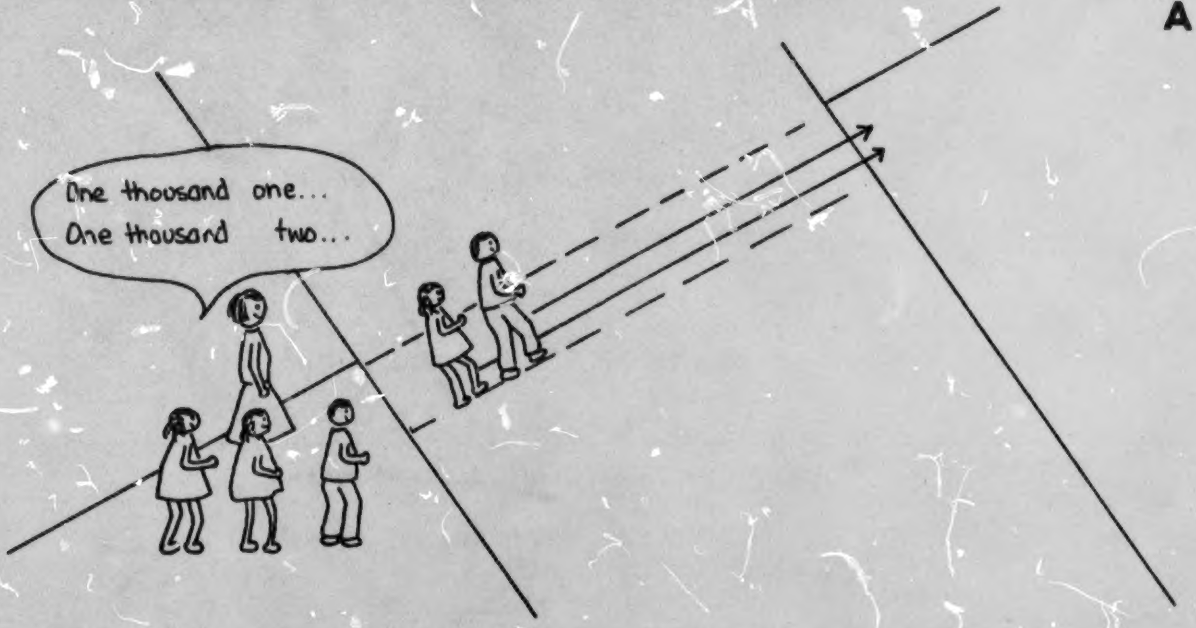
Let's practice with these reference points. Does everyone know what these points are? When I say "now" I want you to look both ways and tell me if you have enough time to cross. Practice until the students are proficient at the task.


Now we have two reference points and it takes cars at least 12 seconds to reach us from either direction.
R.P.
12 sec.
12 sec.
R.P.

This is the way to help you know when you have enough time to cross the street. It must be practiced many times.

# ASSESSING STREET WIDTH

A 2


One thousand one...
One thousand two...

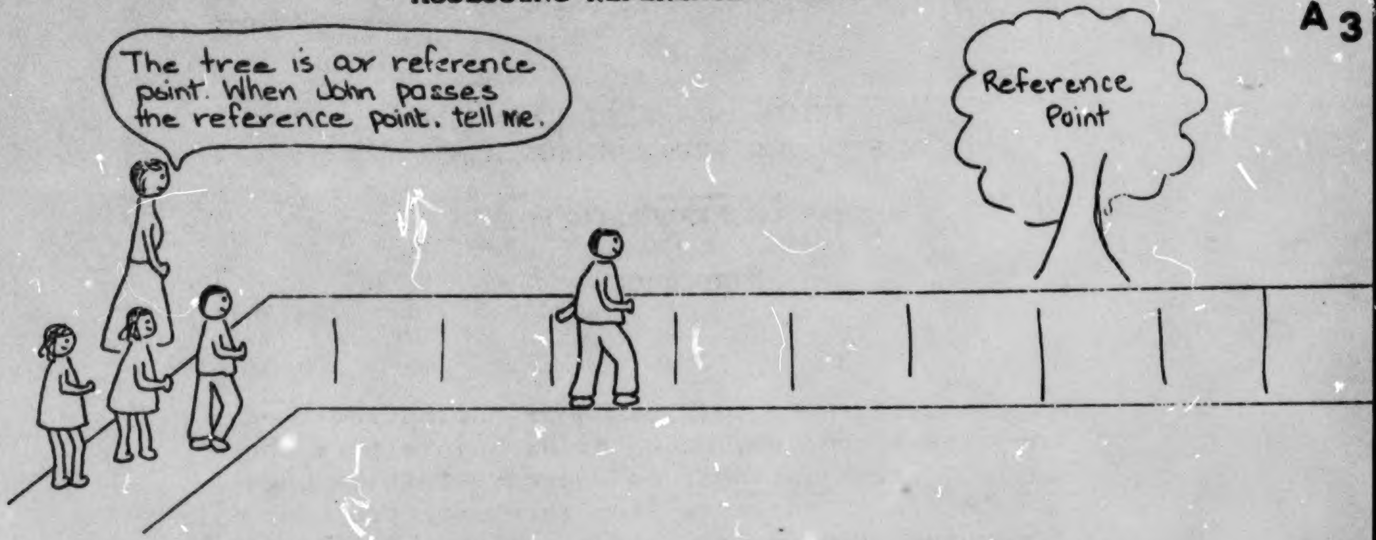
## MASTER FOR REPRODUCTION A-2

## ASSESSING STREET WIDTH

## DIRECTIONS

After having seen telelesson or having reviewed gap time technique have children interpret the various steps in their own words. Refer to Step One and Step Two for procedures. Emphasize counting the second intervals using one thousand one, one thousand two, etc. Also, that a four lane street takes 12-14 seconds to cross, a two lane street takes 10 seconds, and a one lane street takes 6-8 seconds.

# ASSESSING REFERENCE POINTS


The tree is our reference point. When John passes the reference point, tell me.
Reference Point

# MASTER FOR REPRODUCTION A-3

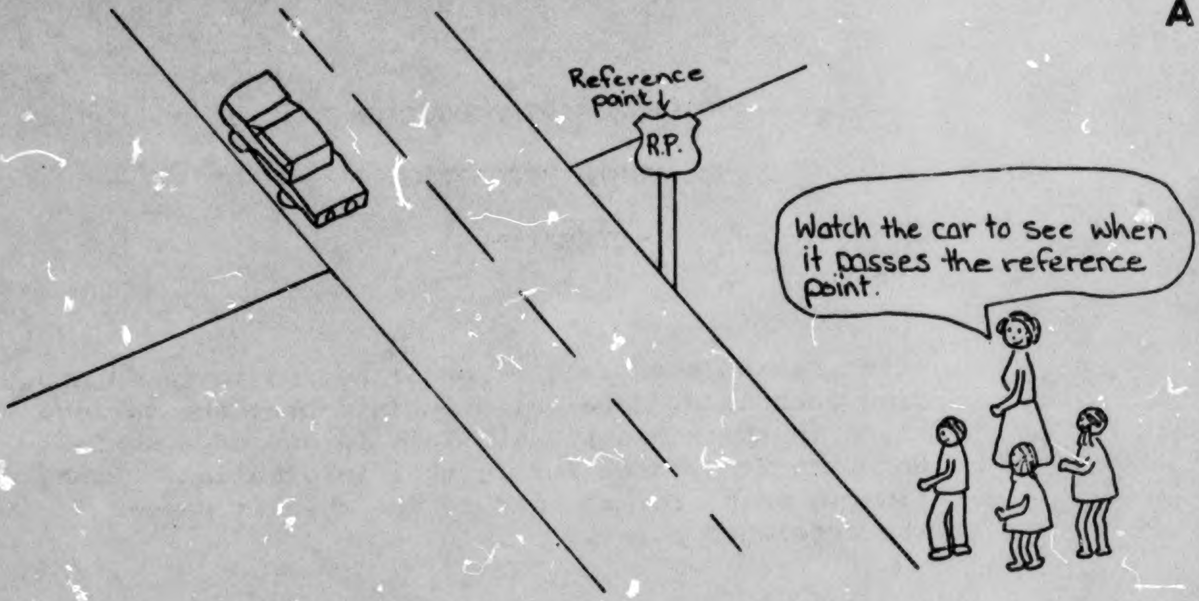
## ASSESSING REFERENCE POINTS

### DIRECTIONS

After having seen telelesson or having reviewed gap time technique, have children interpret the various steps in their own words. This is one of a series. Refer to Step Three for procedures. Emphasize standing at a given point and selecting a reference point.

# DEPTH PERCEPTION

A 4


Reference point
R.P.
Watch the car to see when it passes the reference point.

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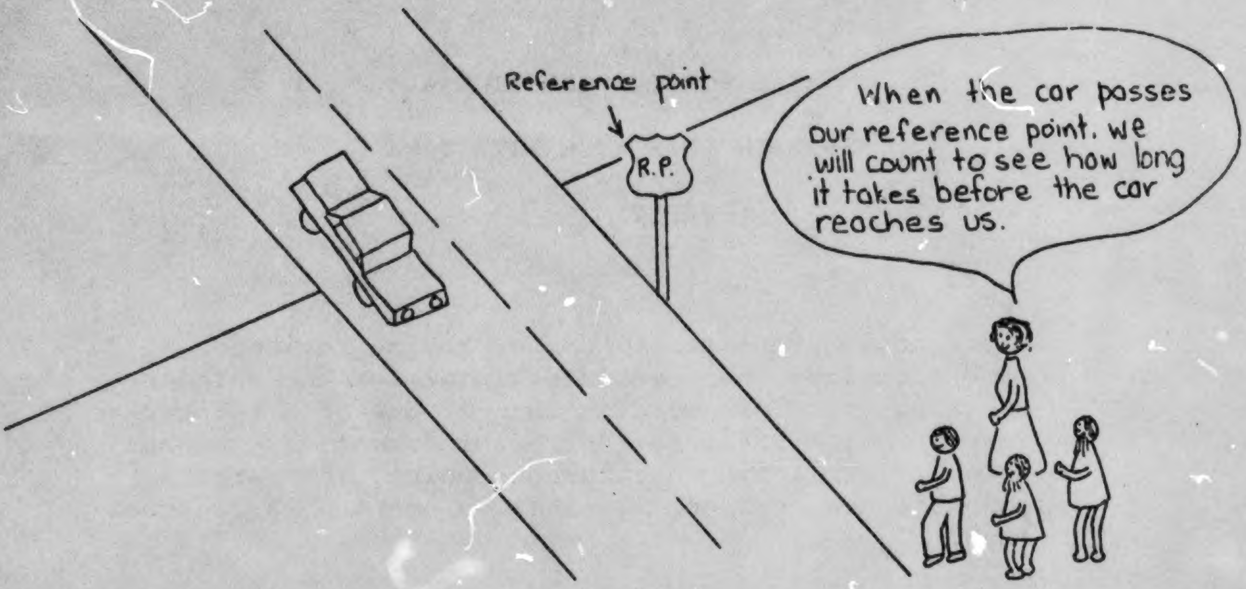
# MASTER FOR REPRODUCTION A-4

## DEPTH PERCEPTION

## DIRECTIONS

After having seen telelesson or having reviewed gap time technique, have children interpret the various steps in their own words. This is one of a series. Refer to Step Three for further information. Emphasize to watch for the car to see when it passes the reference point.

# ASSESSING DISTANCE WITH TIME


Reference point
R.P.
When the car passes our reference point, we will count to see how long it takes before the car reaches us.

# MASTER FOR REPRODUCTION A-5

## ASSESSING DISTANCE WITH TIME

### DIRECTIONS

After having seen telelesson or having reviewed gap time technique, have children interpret the various steps in their own words. This is one of a series. Refer to Step Three for further information. Emphasize, after finding a reference point, they are to count to see how long it takes before the car reaches them.

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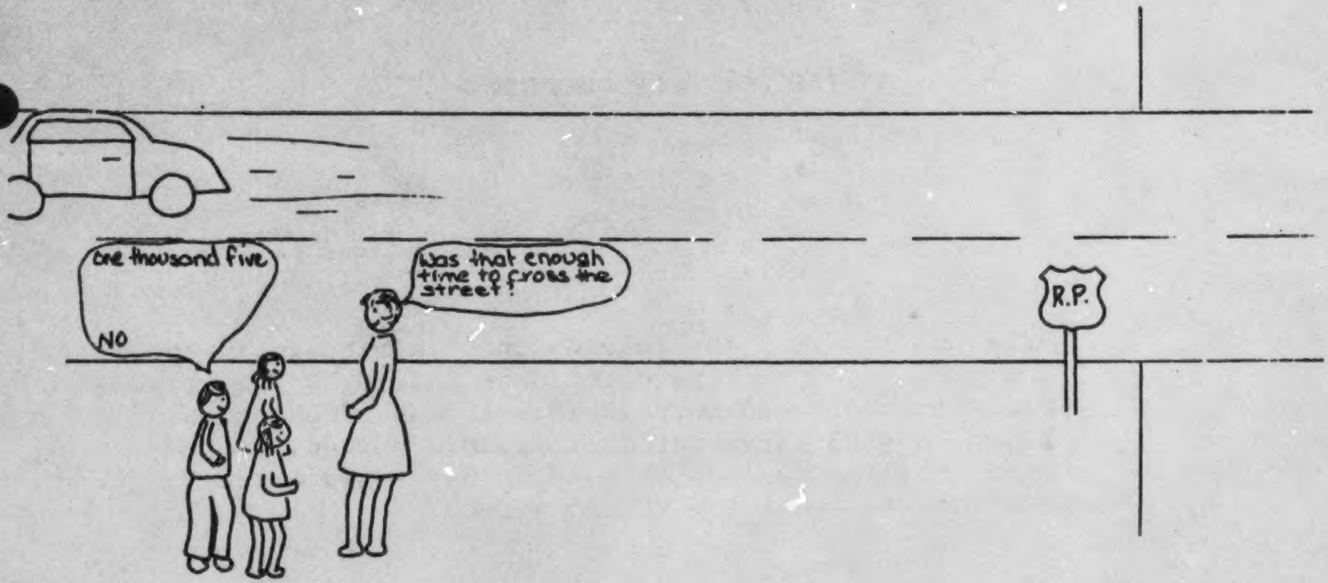
# RELATING GAP TIME TO CROSSING TIME


one thousand five
NO
Was that enough time to cross the street?
R.P.

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# MASTER FOR REPRODUCTION A-6

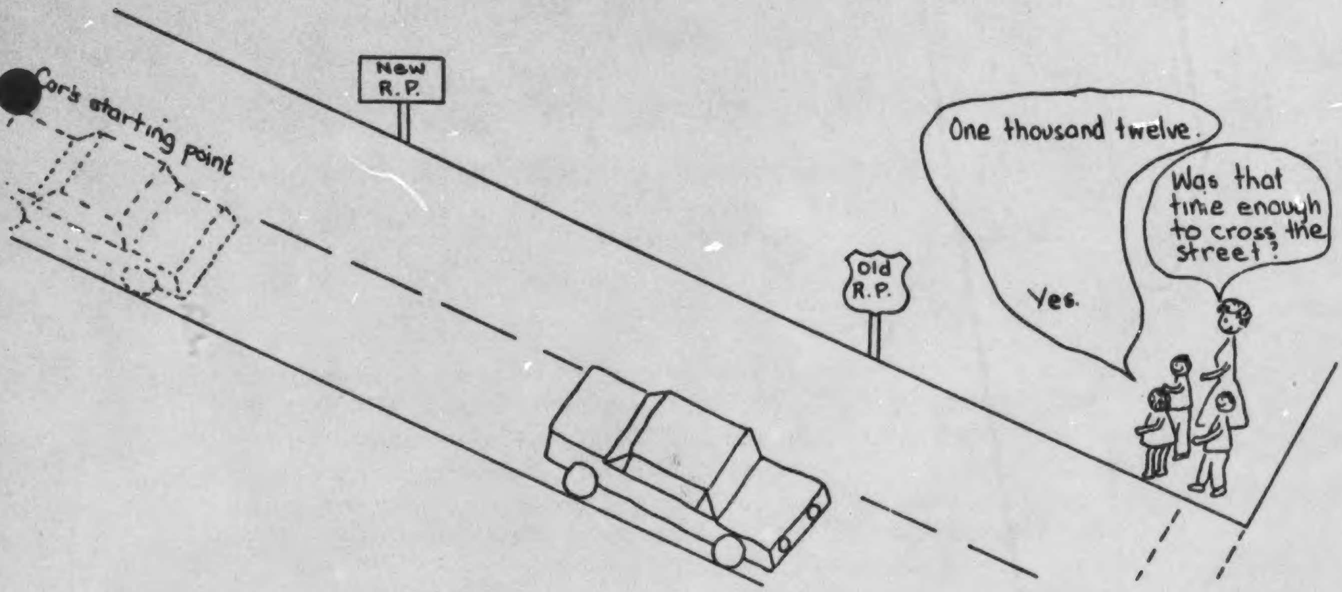
# RELATING GAP TIME TO CROSSING TIME

## DIRECTIONS

After having seen the telelesson or having reviewed gap time technique, have children interpret the various steps in their own words. This is one of a series. Refer to Step Three for further information. Emphasize that ten seconds or more is necessary inorder for them to cross the street safely.

# ASSESSING GAP TIME IN OPPOSITE DIRECTIONS

A 7



Car's starting point
New R.P.
Old R.P.
One thousand twelve. Yes.
Was that time enough to cross the street?

# MASTER FOR REPRODUCTION A-7

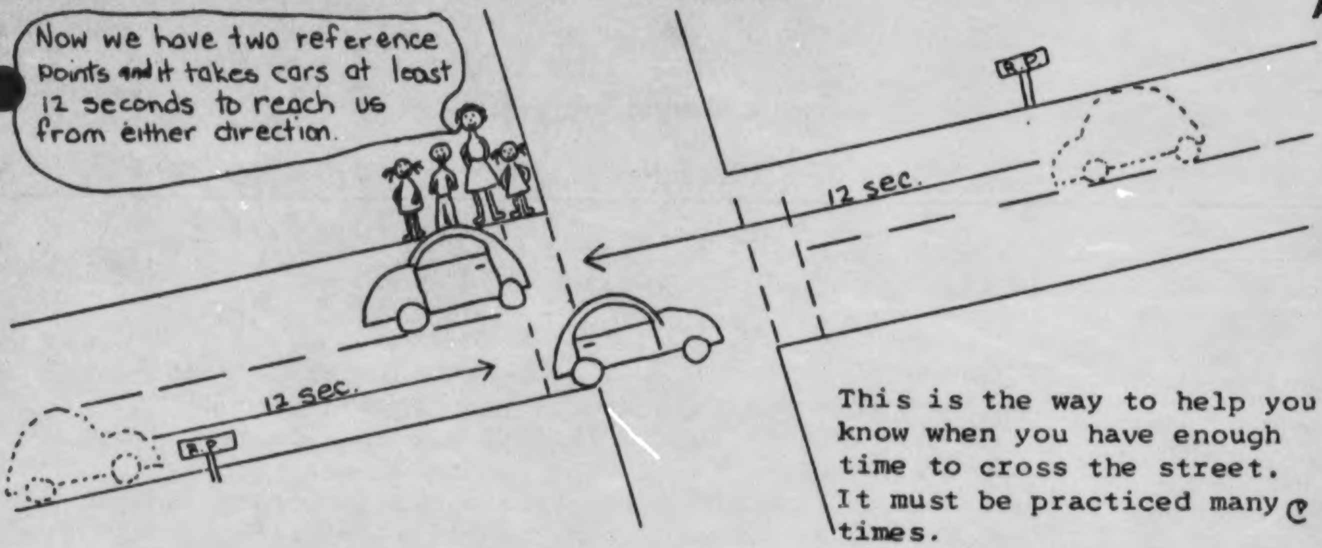
## ASSESSING GAP TIME IN OPPOSITE DIRECTIONS

## DIRECTIONS

After having seen telelesson or having reviewed gap time technique, have children interpret the various steps in their own words. This is one of a series. Refer to Step Three for further information. Emphasize that a reference point in each direction must be ten second or more away from them inorder to cross the street safely.

# CONCLUSION

A 8


Now we have two reference points and it takes cars at least 12 seconds to reach us from either direction.
R.P.
12 sec.
R.P.
12 sec.

This is the way to help you know when you have enough time to cross the street. It must be practiced many times.

C

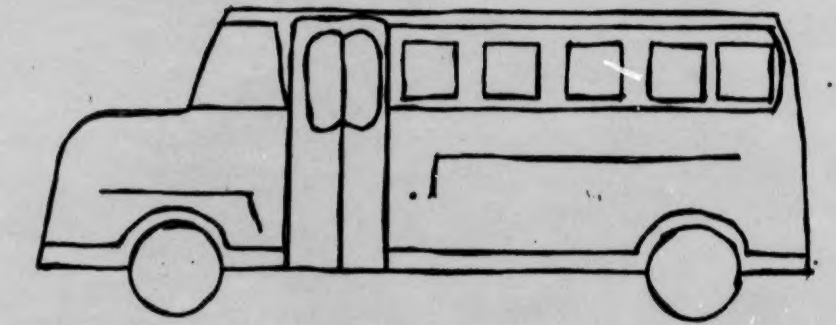
# MASTER FOR REPRODUCTION A-8

## CONCLUSION

## DIRECTIONS

After having seen telelesson or having reviewed gap time technique have children interpret the various steps in their own words. This is one of a series. Refer to Step Four for further information. Emphasize that after finding the two reference points, and knowing that it takes cars at least twelve seconds to reach them from the two reference point, they should know if they have enough time to cross the street.

# SCHOOL BUS SAFETY ACTIVITIES



UNIT OBJECTIVES:

1. The students will be able to discriminate between desired and undesired behavior and to identify its effects upon the school bus driver, himself and other passengers.

2. The students will apply rules for waiting, entering, riding and exiting from the school bus.

OBJECTIVE: Having experienced the school bus learning activities, the student will be able to demonstrate his understanding of the procedures for waiting at the bus stop and for entering, riding, and exiting from the school bus by stating, role-playing, or acting out these procedures at the discretion of the teacher.

PROCEDURES AT THE BUS STOP:

1. Know what time the bus will be ready to pick you up.
2. Be ready on time.
3. Plan to leave home at the same time each day.
4. Be at your bus stop at least five minutes before the bus. Avoid being at the bus stop too early.
5. If there are no sidewalks and you have to walk in the street, FACE TRAFFIC and walk in a single line.
6. Stay back away from the curb, at least your arm length or more.
7. At the school bus stop, don't wait or play in the street.
8. Wait until your bus comes to a FULL STOP.

1. MASTER FOR REPRODUCTION

   A - School Bus Riddles

2. GETTING THERE IS FUN - On large pieces of butcher paper, have children draw objects that they see on their way to and from the bus stop, i.e., cars, homes, trees, benches, and street signs. Cut out the objects that are constructed and attach them so they appear to be three-dimensional around the room. Place cards with specific directions in an envelope. Read the directions for the route to follow while the other child walks the route.

   Situation No. 1: THERE ARE NO SIDEWALKS ON YOUR ROUTE TO SCHOOL. WHEN YOU ARE WALKING TO SCHOOL

WITHOUT SIDEWALKS, FACE TRAFFIC. USE THE LEFT HAND SIDE OF THE ROAD SO DRIVERS CAN SEE YOU AND YOU CAN SEE THEM. STAY AS FAR OFF THE ROAD AS YOU CAN. GO SINGLE FILE. DON'T CROSS PEOPLE'S LAWNS OR LEAVE LITTER. NOW YOU ARE AT THE BUS STOP.

Situation No. 2: YOU ARE NOW AT THE BUS STOP. DON'T WAIT IN THE STREET. YOU COULD GET HURT AND IT ISN'T SAFE FOR OTHERS IF THE BUS STOPS IN THE MIDDLE OF THE STREET. STAY AWAY FROM THE EDGE OF THE ROAD. YOUR BUS IS COMING DOWN THE STREET. WAIT UNTIL YOUR BUS COMES TO A FULL STOP. IT SAVES TIME AND TROUBLE IF YOU LINE UP WITH LITTLE ONES FIRST. NOW YOU ARE READY TO ENTER THE BUS.

Situation No. 3: YOU ARE NOW ENTERING THE BUS. USE THE HANDRAIL TO HELP KEEP YOUR BALANCE AS YOU GO UP THE STEPS ONE AT A TIME. DON'T STAND UP UNTIL THE BUS ARRIVES AT SCHOOL. IF YOU HAVE TO RIDE STANDING, GIVE YOUR BOOKS TO A SEATED PERSON TO HOLD. HOWEVER, STAND FACING FORWARD OR SIDEWAYS AND HOLD ONTO TWO SEAT GRIPS.

Situation No. 4: ON THE BUS YOU NOTICE A DAMAGED SEAT AND A BROKEN WINDOW. TELL THE DRIVER ABOUT ANYTHING DAMAGED IN THE BUS AS YOU LEAVE THE BUS. DO NOT LEAVE YOUR SEAT TO DO IT. THE BUS IS ABOUT TO ENTER A RAILROAD CROSSING. YOUR FRIEND IS TALKING TO YOU. YOU MOTION YOUR FRIEND TO CLOSE HIS LIPS. THERE IS NO TALKING NEAR A RAILROAD CROSSING. THE DRIVER MUST BE ABLE TO HEAR WAY DOWN THE TRACK; TRAINS CAN'T STOP IN TIME. IT IS GETTING VERY HOT IN THE BUS. HOWEVER, YOU WILL NEED PERMISSION TO OPEN THE WINDOW. DO NOT DISTURB THE DRIVER AT THIS TIME. DO NOT LEAN AGAINST THE WINDOW. THEY ARE BUILT TO POP OUT UNDER PRESSURE IN CASE OF ACCIDENTS.

3. FACTS AND FIGURES ABOUT THE SCHOOL BUS (Bulletin Board) - Ask the children to collect articles or any research information about the school bus, i.e., change of design, current accident statistics, history. Post these on a bulletin board in the outline of a bus.

# SCHOOL BUS RIDDLES

1. CHILDREN LEAVE ME TO GO TO THE SCHOOL BUS EVERY DAY.
   AT THE END OF THE DAY THEY COME BACK TO ME.
   I HAVE MANY ROOMS.
   WHAT AM I? ____________________

2. EVERY SCHOOL BUS HAS ONE.
   I AM NEAR STEPS THAT GO UP AND DOWN.
   I AM THERE SO YOU WON"T FALL.
   WHAT AM I? ____________________

3. I GO ROUND AND ROUND.
   I AM MOVED BY A DRIVER'S HANDS.
   I CAN MAKE THE SCHOOL BUS CHANGE DIRECTIONS.
   WHAT AM I? ____________________

4. I TELL DRIVERS WHAT THEY CAN OR CANNOT DO.
   PEDESTRIANS AND DRIVERS OF VEHICLES PAY ATTENTION TO ME.
   POLICEMEN MAKE SURE PEOPLE OBEY ME.
   WHAT AM I? ____________________

5. I AM FLAT.
   CHILDREN SIT ON ME WHEN THEY RIDE TO SCHOOL.
   I AM SOFT AND PADDED.
   WHAT AM I? ____________________

## MASTER FOR REPRODUCTION A

## SCHOOL BUS RIDDLES

### DIRECTIONS

Distribute student handout. Have students complete riddles. Discuss procedures for entering, riding and exiting from a school bus.

4. INTRODUCTION OF THE WORD AISLE - Have pictures available of the variety of aisles children may come in contact with in their experiences, i.e. grocery aisle, movie aisle, airplane aisle, church aisle. The purposes of each could be enumerated on an experience chart. Stress the importance of keeping aisles on the bus clear of obstacles and the need for people to move in an orderly fashion up or down the aisle.

   Variation: Take the class on a walk around the school to see how many different aisles they can find.

5. MASTER FOR REPRODUCTION

   B - Picture Riddle

6. MIRROR EXPERIENCE - Conduct the following experiment in front of the entire class. Select a child and have him face a wall in the classroom. Ask him if he can see things to the side of himself or in back of himself. Elicit that he has a difficult time seeing things to the side and is unable to see things in back of himself. Place the same child in front of a floor length mirror. Have him compare what he sees then to what he saw before. Ask classmates to relate this to the bus driver's use of a mirror in the driving situation. This can be done orally or as a written language arts activity.

**PICTURE RIDDLE** - Below is a picture of an aisle. Draw pictures of objects on both sides of the aisle. See if your classmates can guess where this aisle would be located.

## MASTER FOR REPRODUCTION B

## PICTURE RIDDLE

### DIRECTIONS

Distribute student handout. Have the students complete the aisle drawing and discuss its location.

INTRODUCTION: The following activities are designed to reinforce the procedures for entering the school bus.

PROCEDURES FOR ENTERING THE SCHOOL BUS:

1. Wait for school bus doors to be opened.

2. Keep one hand free to use the handrail.

3. Allow the smaller children to be in front of the line.

4. Leave space between each child in case of:

   Abrupt halt by another child.
   Child picking up a fallen object.
   Child in front missing a step.

5. Take seat promptly.

1. MASTER FOR REPRODUCTION

   C - Will you be There on Time?

2. TEAM COMPETITION - Develop questions pertaining to the units of study recently taught. Divide the class into two teams. If Team A guesses the question correctly they can draw pictures of themselves on a seat in the school bus outline on the bulletin board. The team with the most seats filled on the school bus is declared the winner.

3. CREATIVE WRITING - I, The Bus Driver - Ask the children to pretend they are bus drivers. As drivers, they are going to decide where the children are going for a field trip. Ask them to develop a story filled with information, details, and suspense about the trip. Have them delete actual naming of destinations until they get to the last sentence of the story. Have children note that as a bus driver, they have close contact with children. They should include in their story their reactions as bus

drivers to children who exhibit undesirable behavior. Stories can be used for dramatization or illustration. Other classmates can guess the final destination before it is announced.

# WILL YOU BE THERE ON TIME?

CATCHING A BUS
IT'S ELEVEN O'CLOCK.
THE BUS GOES AT ONE.
I HAVE EXACTLY ________________
I DON'T NEED TO RUN.

IT'S A QUARTER OF TWO.
THE BUS LEAVES AT THREE.
IN ________________ MINUTES
I MUST BE THERE YOU SEE.

THE BUS LEAVES AT TEN;
IT'S ONLY HALF-PAST NINE.
I'VE ONLY ________________
IF I GET THERE ON TIME.

THE BUS LEAVES AT ONE;
IT'S ELEVEN FORTY FIVE.
IT's ________________
UNTIL I MUST ARRIVE.

FROM: Skill Games for
Mathematics

## MASTER FOR REPRODUCTION C

## WILL YOU BE THERE ON TIME?

### DIRECTIONS

Distribute student handout. Have the children give the answers as the poem is read. They can relate experiences of their own. They can add other stanzas to the original or make up a new one.

INTRODUCTION: The following activities are designed to reinforce the procedures for riding on the bus and are constructed to be integrated with other disciplinary areas.

PROCEDURES FOR RIDING ON THE BUS:

1. Stay quietly in your seat.
2. Save snacks and homework for later.
3. Put books or bundles where they can't slide or fall.
4. Keep your arms and legs out of the aisles.
5. Act as you would in a classroom.
6. Try not to carry big or heavy things on a bus.
7. Keep your head, hands and bundles inside the bus.
8. Avoid: obstructing the path, rolling objects, spilling lunches and slippage, and throwing objects.
9. Remain seated while the bus is in motion.
10. Don't talk to the driver except in emergencies.
11. Do not talk at all when the bus is near a railroad crossing.

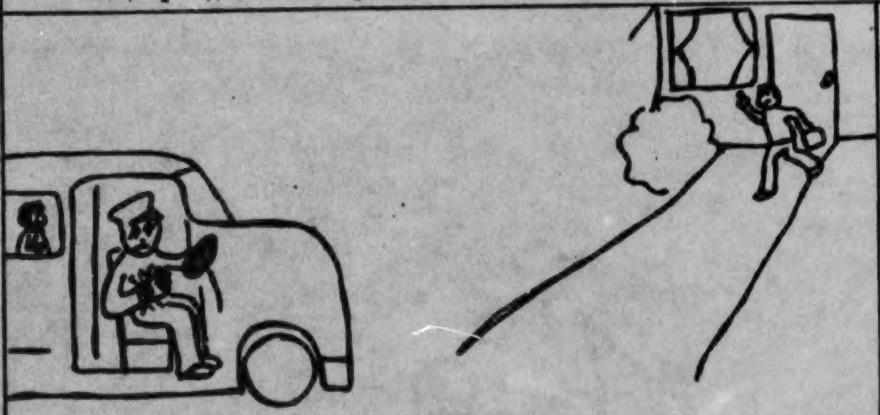
1. MASTER FOR REPRODUCTION

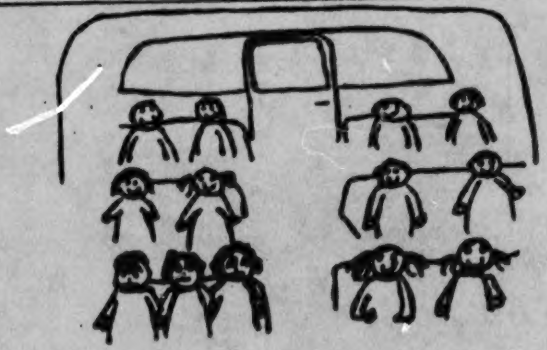
   D - Writing Riddles from Illustrations

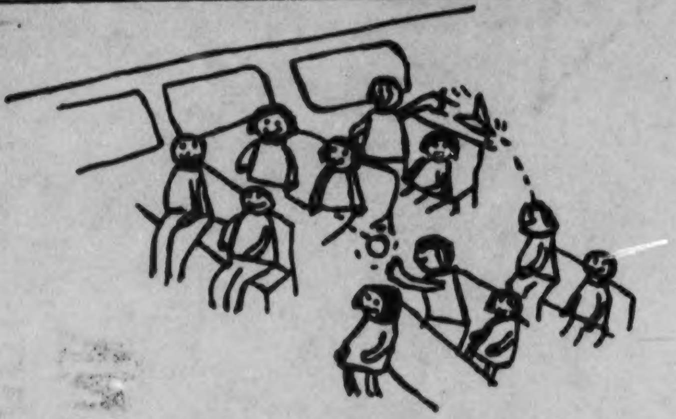
2. DISCUSSION - Discuss the following with the children:

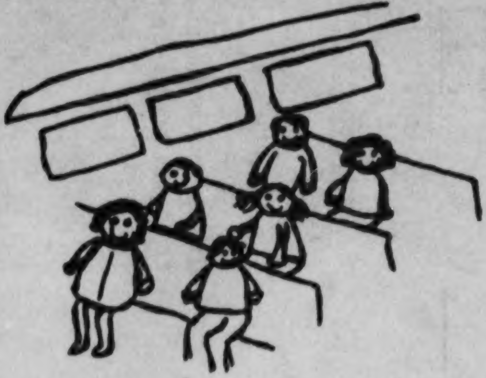
   -Why is it important to remain seated until you exit from the school bus?

On this page there are 4 illustrations for a riddle, but the riddle has been left out. Study the pictures and then write a riddle for each picture.









## MASTER FOR REPRODUCTION D

## WRITING RIDDLES FROM ILLUSTRATIONS

### DIRECTIONS

Distribute handout. Children are to write riddles that go with the illustrations.

-Sudden stops make all passengers and objects move forward with the vehicle. The quicker the stop, the more pronounced the forward motion.
-Which stops first the bus or you? Why do you stop secondly?
-What happens to you if the bus is going fast and makes a sudden stop? Compare the difference between sudden stops at high speeds and low speeds.

3. BUS PROCEDURE REVIEW - Ask the children to discuss rules that pertain to riding the bus. For example:

   -Stay in seats until bus stops moving.
   -Be courteous to driver and others.
   -Don't throw objects out the window.
   -Stay on the bus when there is an emergency unless directed to exit by the driver.

   As the rules are discussed and comprehended, write each rule on an experience chart. Ask the children to draw a large circle for a "happy face" and select a rule and write it on a strip of paper and place it where the mouth should go on the happy face. A bulletin board display can be made with the "happy faces".

4. YOU MAKE THE DIFFERENCE - Set up situations showing cause and effect relationships dealing with behavior on the bus. For example: Bus windows are wide open. Children list three possible outcomes from this one situation. Garbage is in the aisle and a child has slipped and hurt her leg. List three possible situations that may have caused this accident.

5. WORD BUS - This activity is used after parts of the school bus have been introduced, i.e. emergency door, seats, windows, rear view mirror. The function of each part should also be mentioned. The children are told that they are going to build a word bus. In order to add a section to the bus, they must know the answer to the question. For example:

   -What must the driver of the bus do to make the bus turn corners?
   -What is an emergency door?
   -What are unloading zones?
   -Why are handrails necessary?
   -Why must the bus driver never be distracted?

   If it lends itself to illustration, the word guessed can be illustrated in the shape or an answer.

## 6. MASTER FOR REPRODUCTION

E - What's Wrong with the Story?

## ALL ABOARD THE BUS

E

## WHAT'S WRONG WITH THE STORY?

Underline the sentence that is out of order in each story below.

IT WAS TIME FOR SUZY TO GET UP AND GO TO SCHOOL.

SHE TOOK HER SEAT ON THE SCHOOL BUS.

THE FIRST THING SHE DID WAS TO BRUSH HER TEETH.

SHE GOT DRESSED, ATE, AND WALKED TO THE SCHOOL BUS STOP.

GET AWAY FROM UNLOADING ZONE QUICKLY.

LINE UP ON THE WAY OUT.

ALWAYS USE HANDRAIL.

WATCH YOUR STEP.

DON'T STAND UP.

REPORT ANYTHING DAMAGED IN THE BUS.

STAY QUIETLY IN YOUR SEAT.

DON'T WAIT IN THE STREET AT THE BUS STOP.

JOHN CLOSED HIS MATH BOOK.

JOHN BOARDS THE BUS USING THE HANDRAIL.

THE BELL RANG.

THE TEACHER ANNOUNCED, "CHILDREN GET YOUR CLOTHING."

# MASTER FOR REPRODUCTION E

## WHAT'S WRONG WITH THE STORY?

### DIRECTIONS

Children are to find sentences that are not in sequence.

INTRODUCTION: The following activities are designed to reinforce the procedures for exiting from the bus.
Note: Be sure that you use your county's specific procedure.

PROCEDURES FOR EXITING:

Since procedures for exiting vary from county to county, please check the proper procedure for your school and county and relate it to the students.

* Emphasize to children that if they happen to drop any of their personal belongings near or under the bus, they should notify the driver and/or wait until the bus has gone before they attempt to retrieve that lost object.

1. MASTERS FOR REPRODUCTION

F - School Bus Crossword Puzzle

G - My Field Trip Story

H - What's in a Word?

I - Do You Get the Message?

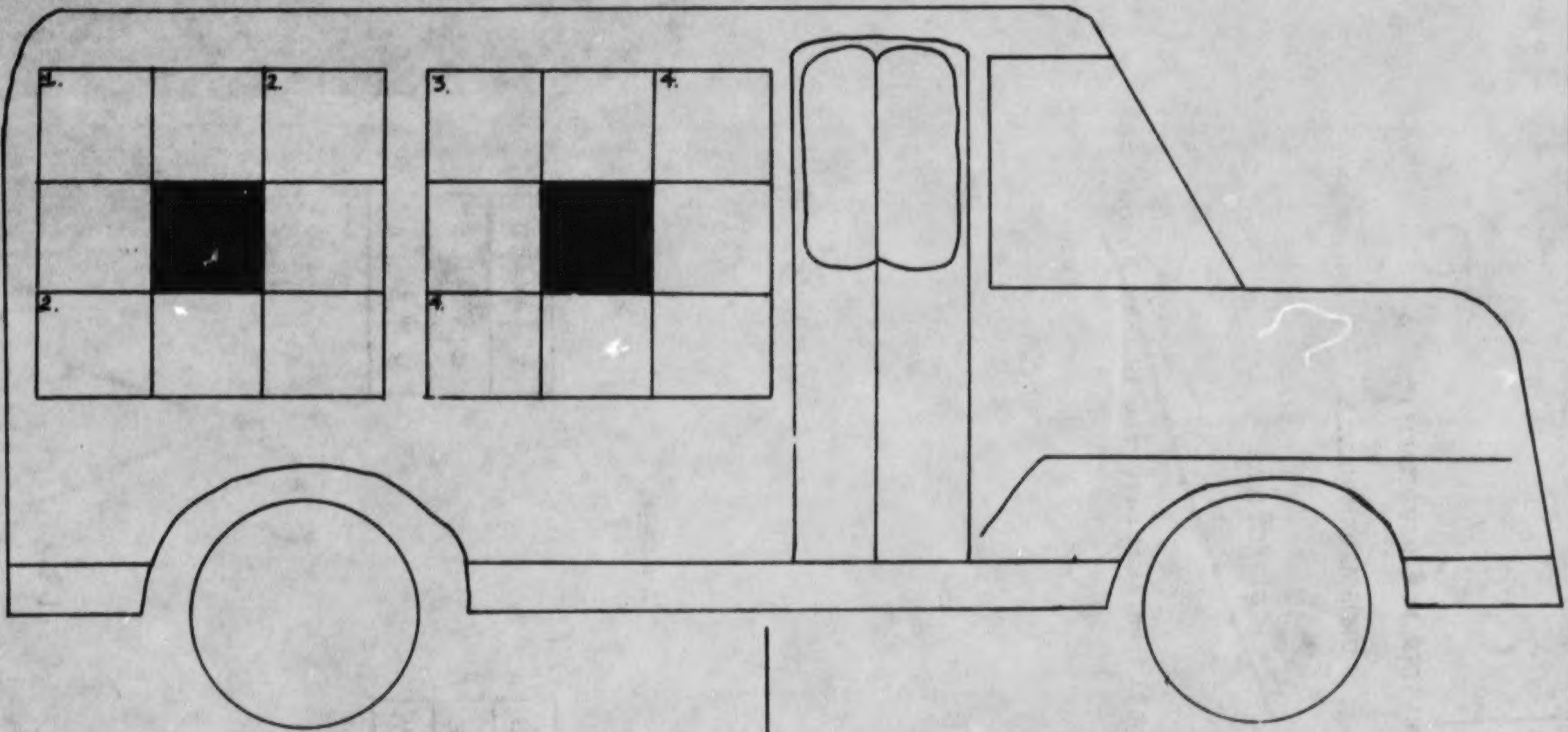
J - At the Stop

K - Entering

L - Riding

M - Exiting

## SCHOOL BUS CROSSWORD PUZZLE



### ACROSS

1. Vehicle that gets us to school.
2. We board the school bus each school ____ .
3. ____ can make the school bus ride safe.
4. The bus driver should be able to ____ the road.

### DOWN

1. Something we sleep in.
2. We can look up to the _____.
3. Opposite of no.
4. ____ good common sense while riding the school bus.

# MASTER FOR REPRODUCTION F

## CROSSWORD PUZZLE

### DIRECTIONS

Have the children complete the blanks Across and Down.

### ANSWERS

| | | |
|---|---|---|
| B | U | S |
| E | ■ | K |
| D | A | Y |

| | | |
|---|---|---|
| Y | O | U |
| E | ■ | S |
| S | E | E |

# MY FIELD TRIP STORY

Using the words below, write a story about an exciting field trip to any place in the world.

1. Bus
2. Yellow
3. Wheels
4. Doors
5. Windows
6. Seats
7. Tires
8. Wipers
9. Driver
10. Horn

# MASTER FOR REPRODUCTION G

## MY FIELD TRIP STORY

### DIRECTIONS

Distribute student handout. Children will use list of words to write story.

## WHAT'S IN A WORD

Use a describing word to fill in the spaces below.

Example: yellow bus

slow speed

round tires

1. ______________ wheel
2. ______________ wipers
3. ______________ doors
4. ______________ windows
5. ______________ seats
6. ______________ horn
7. ______________ floor
8. ______________ lights
9. ______________ mirrors
10. ______________ noise

## MASTER FOR REPRODUCTION H

## WHAT'S IN A WORD?

### DIRECTIONS

Distribute ditto. Have children use descriptive words to complete the blank.

## DO YOU GET THE MESSAGE?

Rewrite the sentences below in the proper order.

1. bus riding seats in children stay their while must school the.

______________________________________________

______________________________________________.

2. make not on school loud children must noises bus the.

______________________________________________

______________________________________________.

3. driver school obey children the must riding while bus the are bus the on they.

______________________________________________

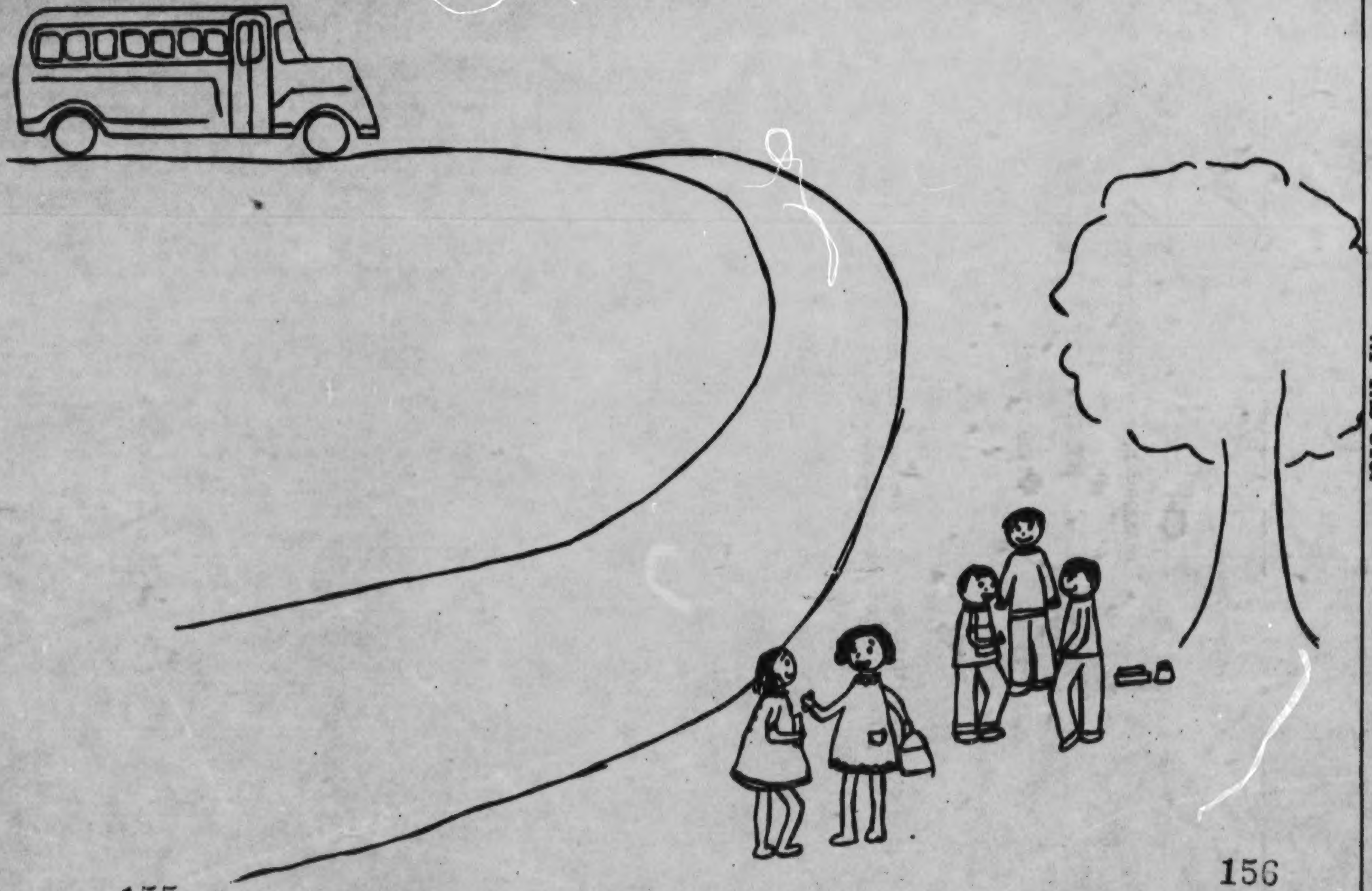
______________________________________________.

## MASTER FOR REPRODUCTION. I

## DO YOU GET THE MESSAGE?

### DIRECTIONS

Distribute dittos. Children rewrite words to make sentences.

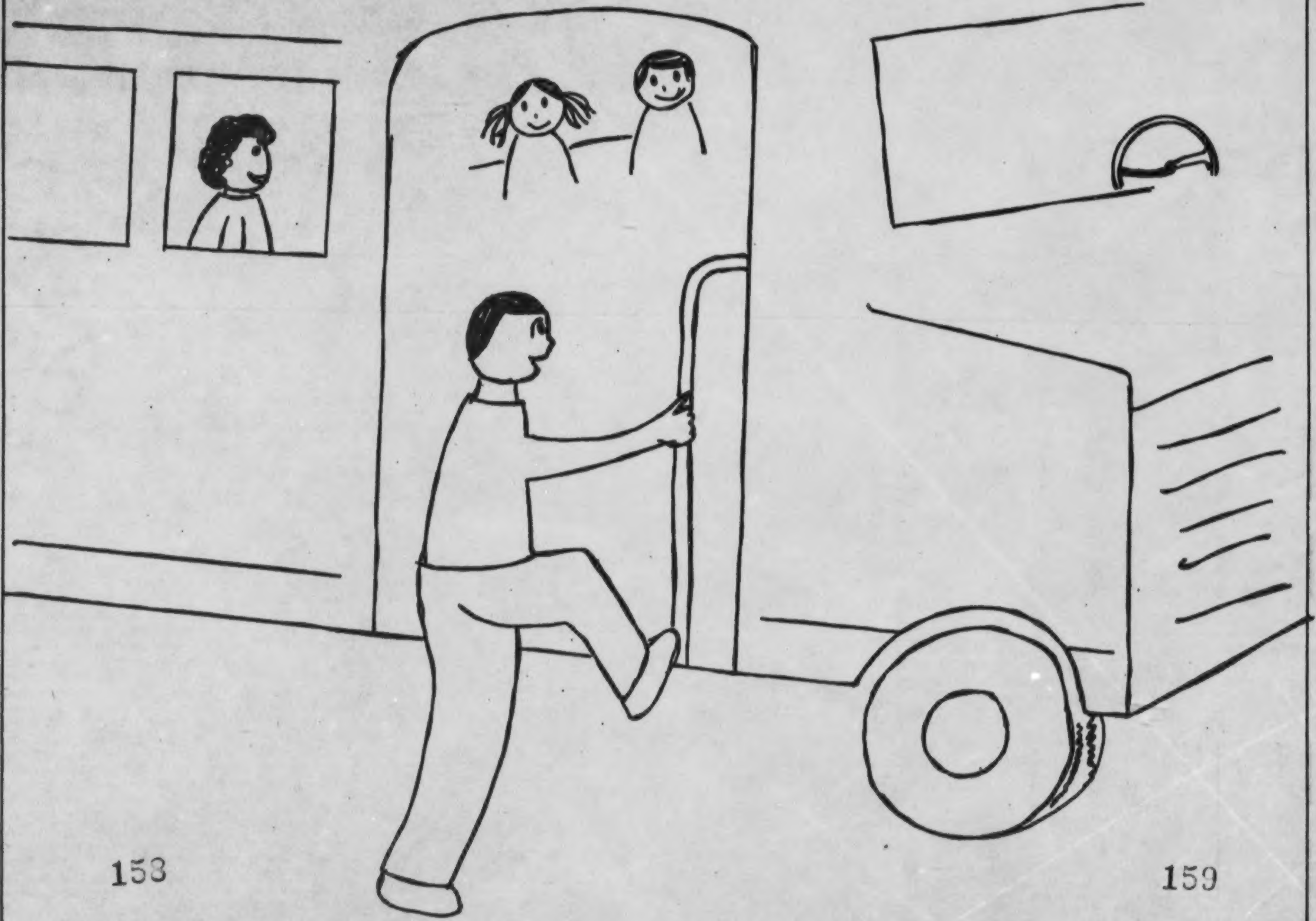


## MASTER FOR REPRODUCTION J

## AT THE STOP

## DIRECTIONS

Use this on an overhead projector and discuss the correct procedure.



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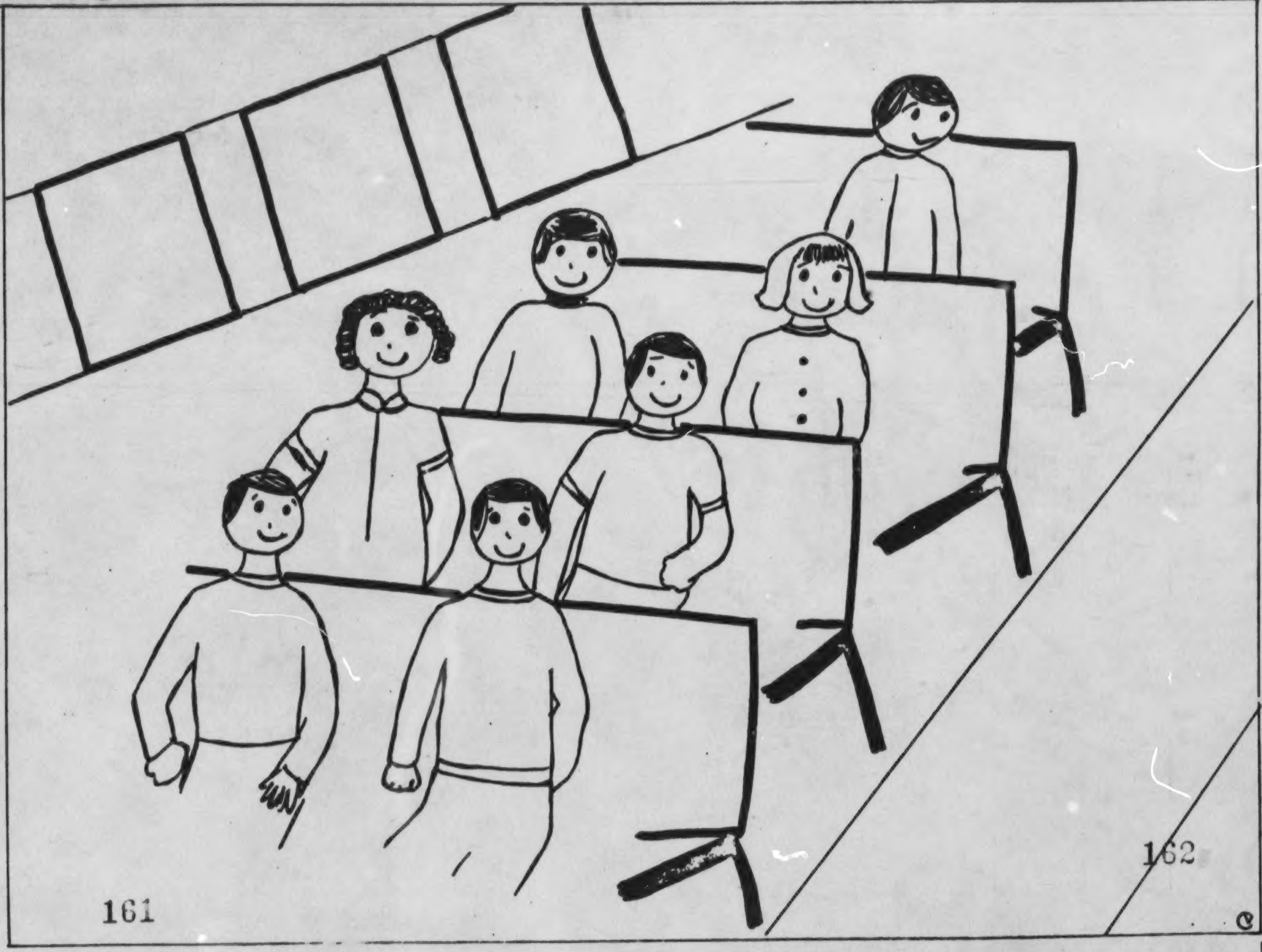
## MASTER FOR REPRODUCTION K

## ENTERING

### DIRECTIONS

Use this on an overhead projector and discuss the correct procedure.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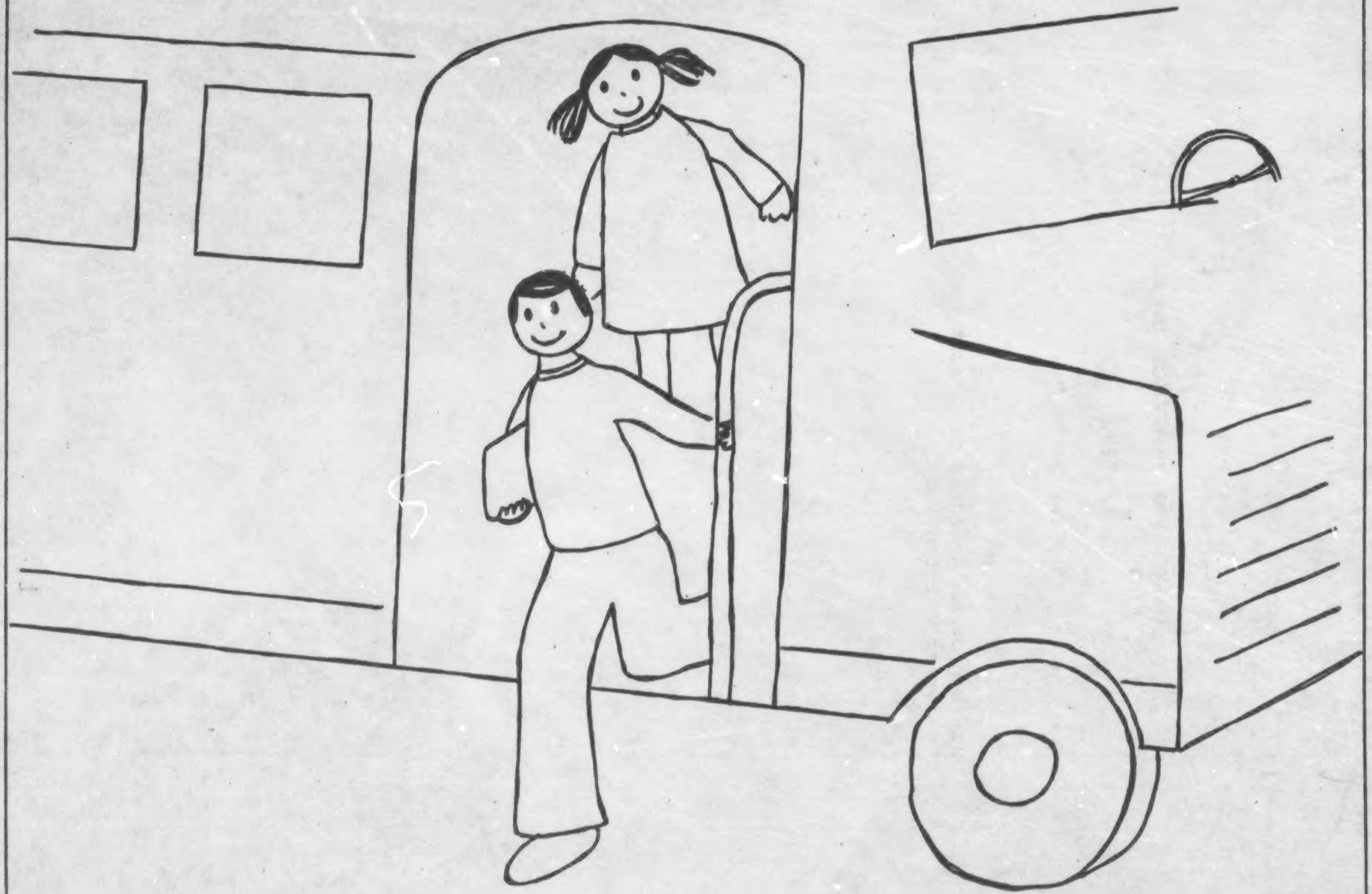
# MASTER FOR REPRODUCTION L

## RIDING

## DIRECTIONS

Use this on an overhead projector and discuss the correct procedure.



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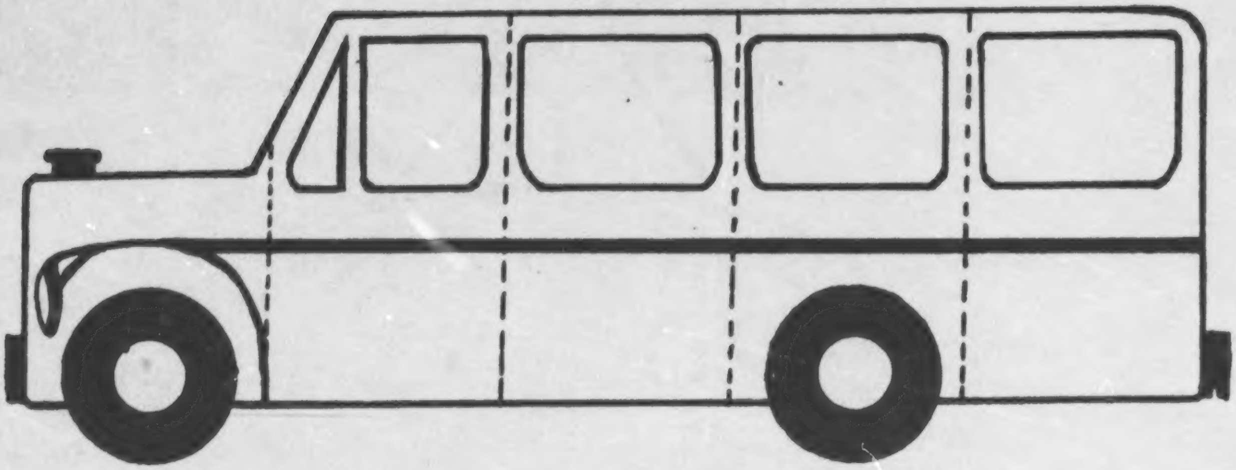
## MASTER FOR REPRODUCTION M

## EXITING

### DIRECTIONS

Use this on an overhead projector and discuss the correct procedure.



# SCHOOL BUS CUTOUT

DO YOU WANT AN IMAGINATIVE AND EFFECTIVE WAY TO TEACH A SCHOOL BUS SAFETY LESSON? THEN ASK YOU CLASS TO MAKE THIS ALMOST-LIFE-SIZE SCHOOL BUS OUT OF COLORFUL POSTERBOARD, ADD SOME CHAIRS TO FORM THE BUS INTERIOR, BRIEF THE CHILDREN ON THE BASIC RULES FOR SAFETY AND LET THEM GO ON FROM THERE. THEY CAN SHOW YOU HOW TO BOARD, WHERE TO SIT, STOW THEIR BOOKS AND WHERE TO STAND. THE POSSIBILITIES FOR ACTING OUT SAFE BUS RIDING PRACTICES ARE ENDLESS!

TO MAKE THE BUS, YOU'LL NEED SEVEN SHEETS OF POSTERBOARD, PAINT OR FELT PENS FOR DECORATING, GLUE, STAPLES, CONSTRUCTION PAPER FOR THE BUMPERS AND HUBCAPS, AND TAPE THAT IS AT LEAST ONE-INCH WIDE. BEGIN BY CUTTING ONE PIECE OF THE POSTERBOARD IN HALF TO FORM THE BUS HOOD.

CUT WINDOWS OUT OF FOUR BOARS. CUTTING OUT A SLANTED WINDSHIELD AND PROJECTING BUMPERS IS OPTIONAL. THEN TAPE THE PIECES TOGETHER VERTICALLY. IF YOU ALLOW ENOUGH FLEXIBILITY WHEN YOU TAPE, THE BUS CAN LATER BE FOLDED AND STORED LIKE A JAPANESE SCREEN.

CUT TWO CIRCLES, EACH ONE ALMOST AS WIDE AS ONE SECTION OF THE BUS. TAPE TO THE POSTERBOARD IN THE LOCATION SHOWN. THE WHEELS SHOULD EXTEND BELOW THE BOTTOM LINE OF THE BUS BODY SO THEY BIDE THE STANDING BUS SUPPORTS. PASTE ON HUBCAPS OF CONSTRUCTION PAPER.

BUS SUPPORTS ARE MADE FROM TWO IDENTICAL ISOSCELES TRIANGLES CUT FROM THE POSTERBOARD. EACH TRIANGLE SHOULD BE ABOUT TWO-THIRDS THE HEIGHT OF THE BUS(MEASURING FROM THE BOTTOM OF THE WHEELS), WITH A BASE ABOUT ONE-HALF THE LENGTH OF THE TRIANGLE SIDE. FOLD THE TRIANGLE IN HALF VERTICALLY (YOU MAY HAVE TO SCORE THE BOARD SO THAT IT WILL FOLD PROPERLY). ATTACH ONE SIDE OF THE FOLDED HAOF TO THE BACK OF THE BUS BEHIND THE WHEEL. BEND THE OTHER HALF PERPENDICULAR TO THE BUS BODY.

ADD THE FENDERS, LIGHTS, SCHOOL NAME AND ANY OTHER DECORATIONS WITH BRIGHTLY COLORED PAINT. LINE UP DESK CHAIRS IN PAIRS TO FORM THE BUS INTERIOR. THE PUPIL DESIGNATED AS THE DRIVER SHOULD SIT ALONE. THEN, THE CHILDREN SHOULD LEARN AND PRACTICE THE BASIC RULES FOR RIDING THE SCHOOL BUS SAFELY.

# AUTO PASSENGER SAFETY ACTIVITIES

UNIT OBJECTIVES:

1. Through involvement in a series of activities, the students will be motivated to use safety belts at all times.
2. The students will be able to identify and avoid specific hazardous activities while riding as a passenger.

OBJECTIVE: Given the recommended procedures for entering, riding, exiting and passenger seat belt usage, the student will be able to demonstrate his knowledge of these procedures through selected dramatization activities.

The student will be able to demonstrate to himself the effectiveness of seat belt usage through an experimental situation.

CONCEPT TO BE DEVELOPED: Following recommended procedures helps form good habits.

## INFORMATION TO THE TEACHER

## PROCEDURES FOR ENTERING A CAR

The following are sequential steps for entering a car.

1. Open the door on the curb side.

2. Be sure the door is closed securely. (Child is to color the door on "Master for Reproduction B" to indicate this.)

3. Lock the door. (This keeps the doors from opening in the event of a collision, and prevents strangers from entering the car when the car is stopped.)

4. Fasten and adjust your seat belts.

## 1. MASTERS FOR REPRODUCTION

A - Entering a Car (Opening Door from Curb Side)

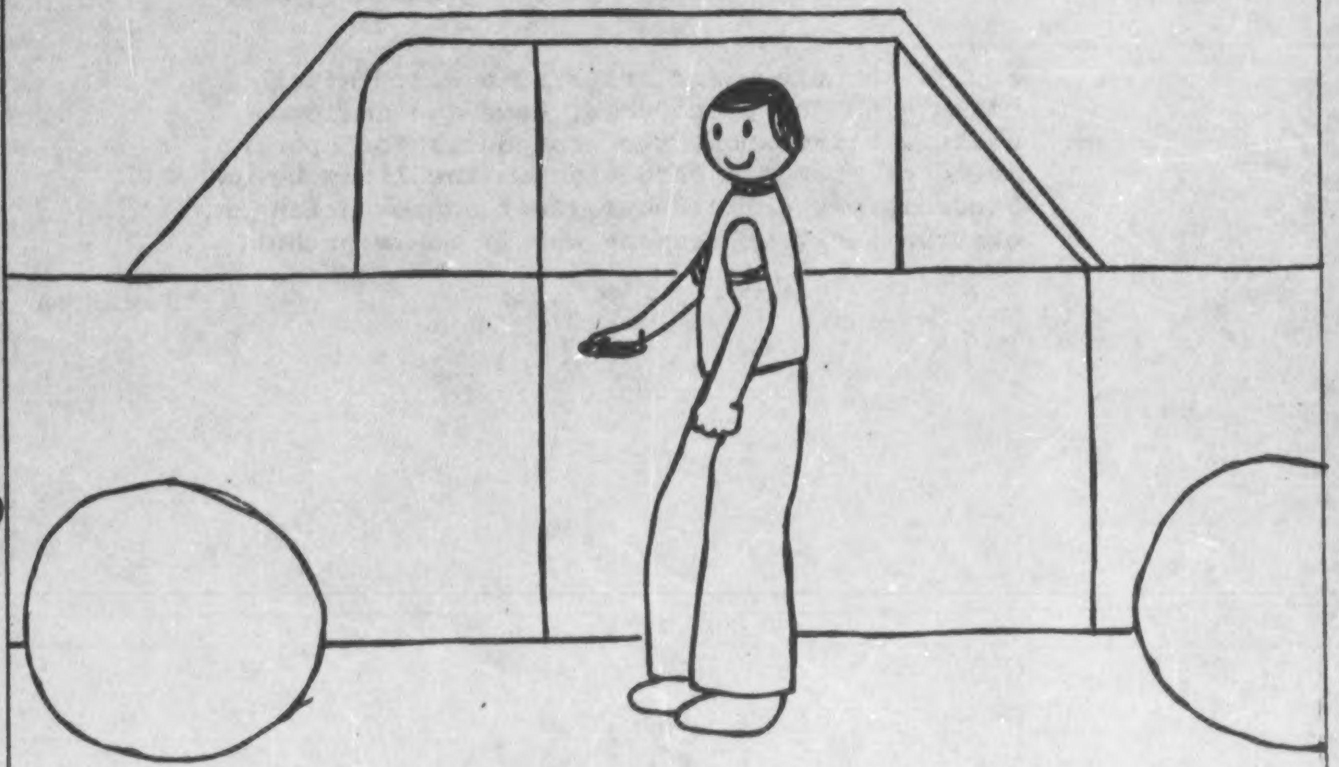
B - Entering a Car (Closing Door Securely)

C - Entering a Car (Locking the Door)

D - Entering a Car (Fastening and Adjusting Seat Belts)

E - Safe Passenger Unit

F - Sequencing Entering a Car



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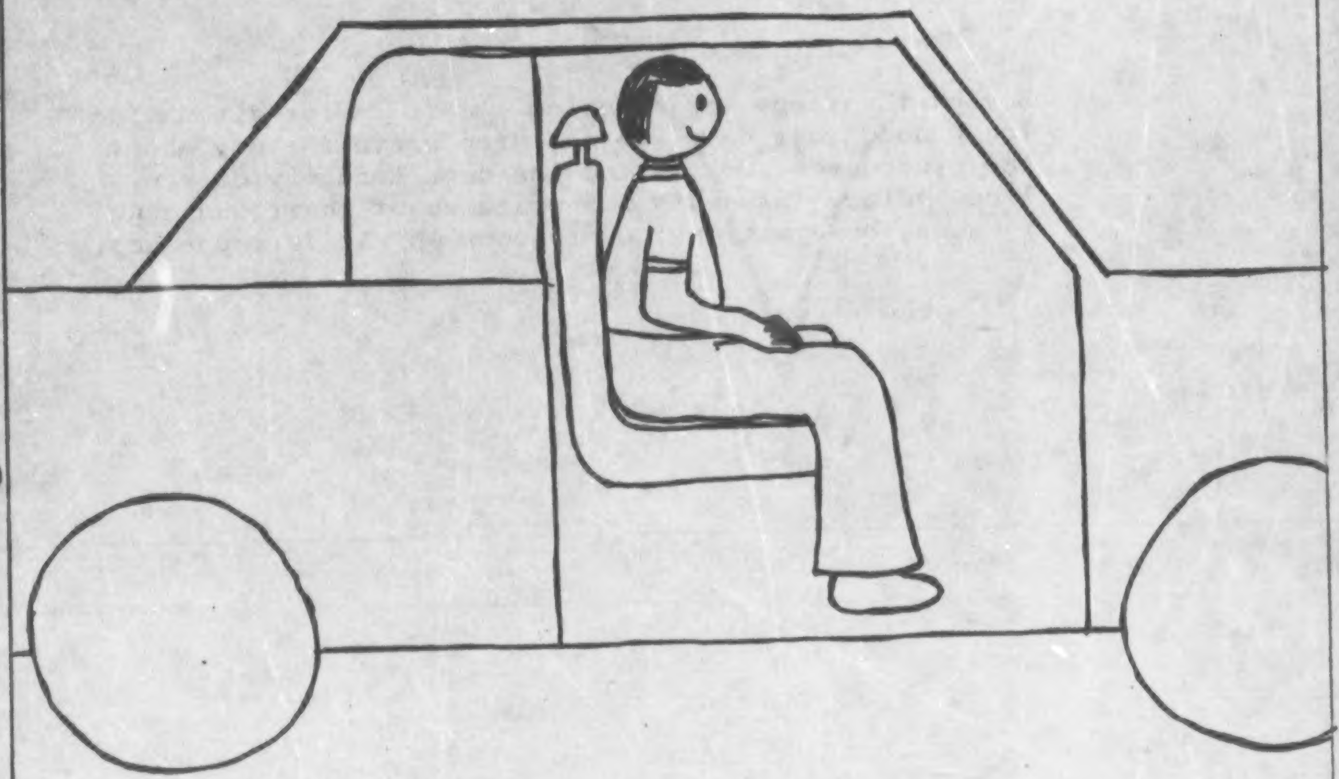
## MASTER FOR REPRODUCTION A

## ENTERING A CAR - OPENING DOOR FROM CURB SIDE

### DIRECTIONS

Review the steps for entering a car. After discussing the procedures, have the children write a story about the procedures for opening the door from the curb side on the lines below. Students may write about their own experiences, observations, or reasons why it is important.

# ENTERING A CAR-CLOSING DOOR SECURELY



172

C

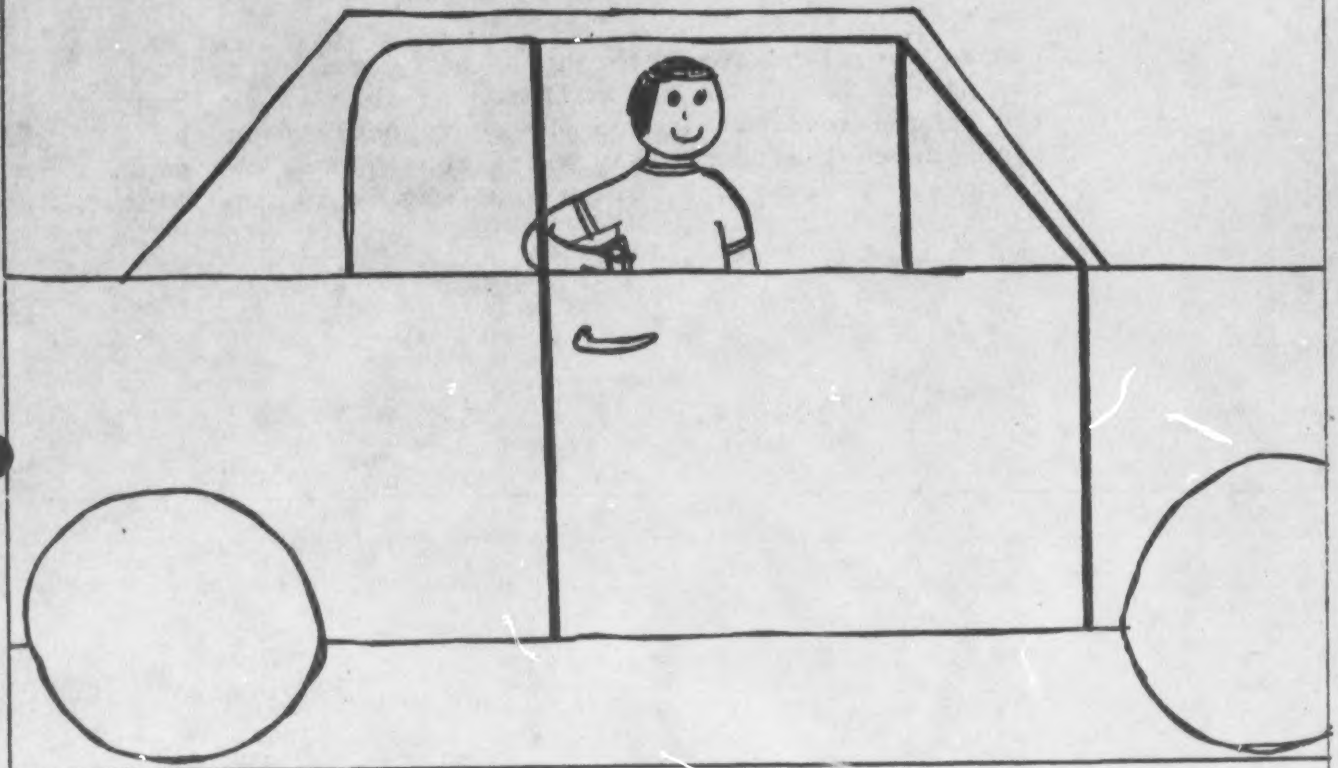
## MASTER FOR REPRODUCTION B

## ENTERING A CAR - CLOSING DOOR SECURELY

### DIRECTIONS

Review the steps for entering a car. After discussing the procedures, have the children write a story about the procedures for closing the door securely on the lines below. Students may write about their own experiences, observations, or reasons why it is important.

# ENTERING A CAR-LOCK THE DOOR



174

C

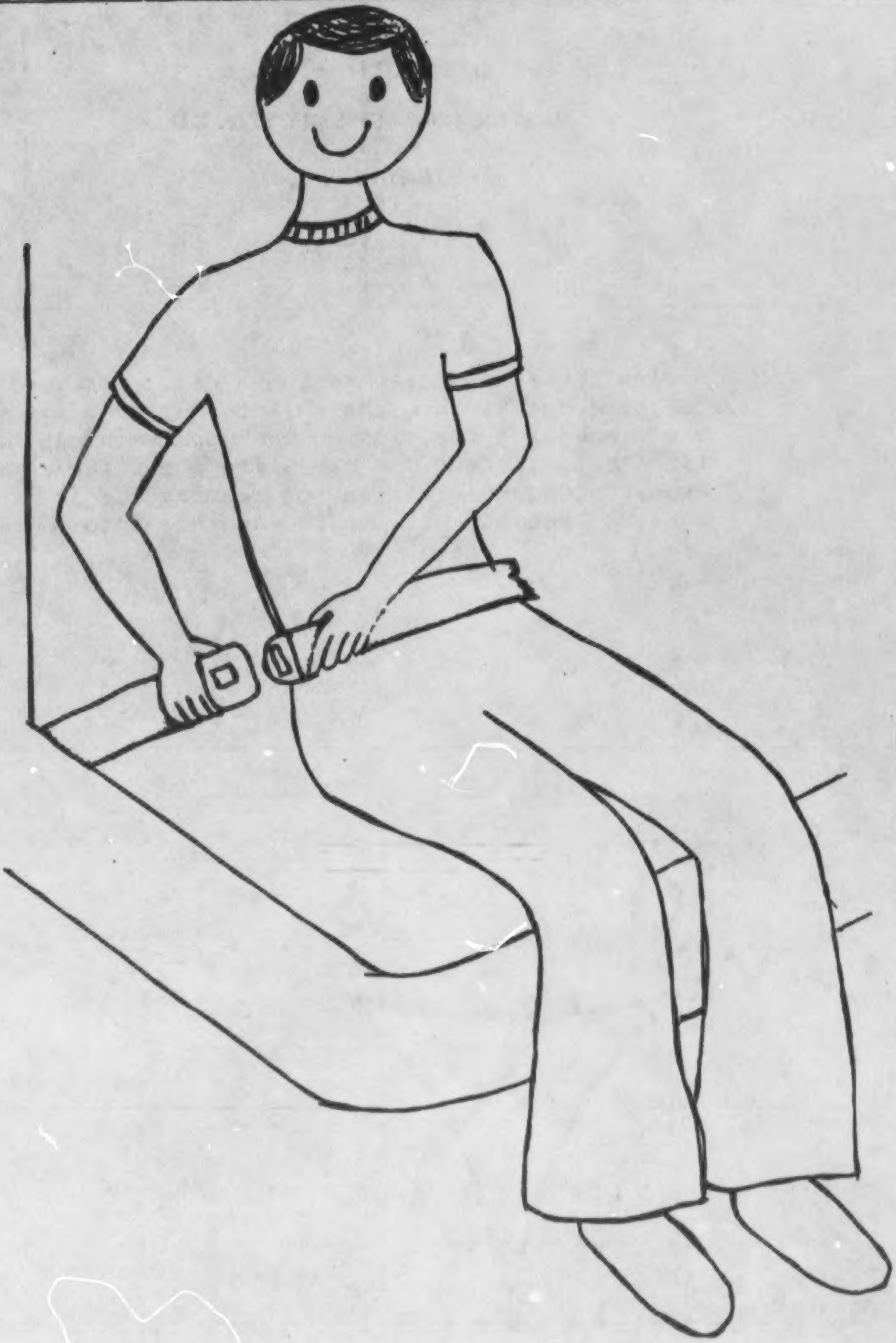
## MASTER FOR REPRODUCTION C

## ENTERING A CAR - LOCK THE DOOR

### DIRECTIONS

Review the steps for entering a car. After discussing the procedures, have the children write a story about the procedures for closing the door securely on the lines below. Students may write about their own experiences, observations, or reasons why it is important.

# ENTERING A CAR



C

## MASTER FOR REPRODUCTION D

## ENTERING A CAR

### DIRECTIONS

Review the steps for entering a car. After discussing the procedures, have the children write a story about the procedures for closing the door securely on the lines below. Students may write about their own experiences, observations or reasons why it is important. These may be compiled and put into a booklet.

# SAFE PASSENGER UNIT

## ENTERING A CAR

When you get into a car, don't forget to take safety with you. It is easy to take safety along for the ride if you follow certain rules.

Astronauts must check many things before they blast off. Why not check things before you take off? Say to yourself:

1. Did I get in the car from the curb side?
2. Did I shut the door securely?
3. Did I lock the car door?
4. Is my seat belt on?

Can you answer yes to these questions every time you get in a car?

Do you come to school in a bus and not a car? If you do, there is only one of the above questions that you have to ask yourself. Which one is it?

A bus is like a car -- both are to ride in. Act safely in both. Leave the driver alone. Sit quietly. Do not yell and shout. When a car or bus comes to a railroad crossing, stop all talking. Put trash in a bag in the car or bus.

When these rules are followed, safety will ride with you. A safe rider is just as important as a safe driver!

## MASTER FOR REPRODUCTION E

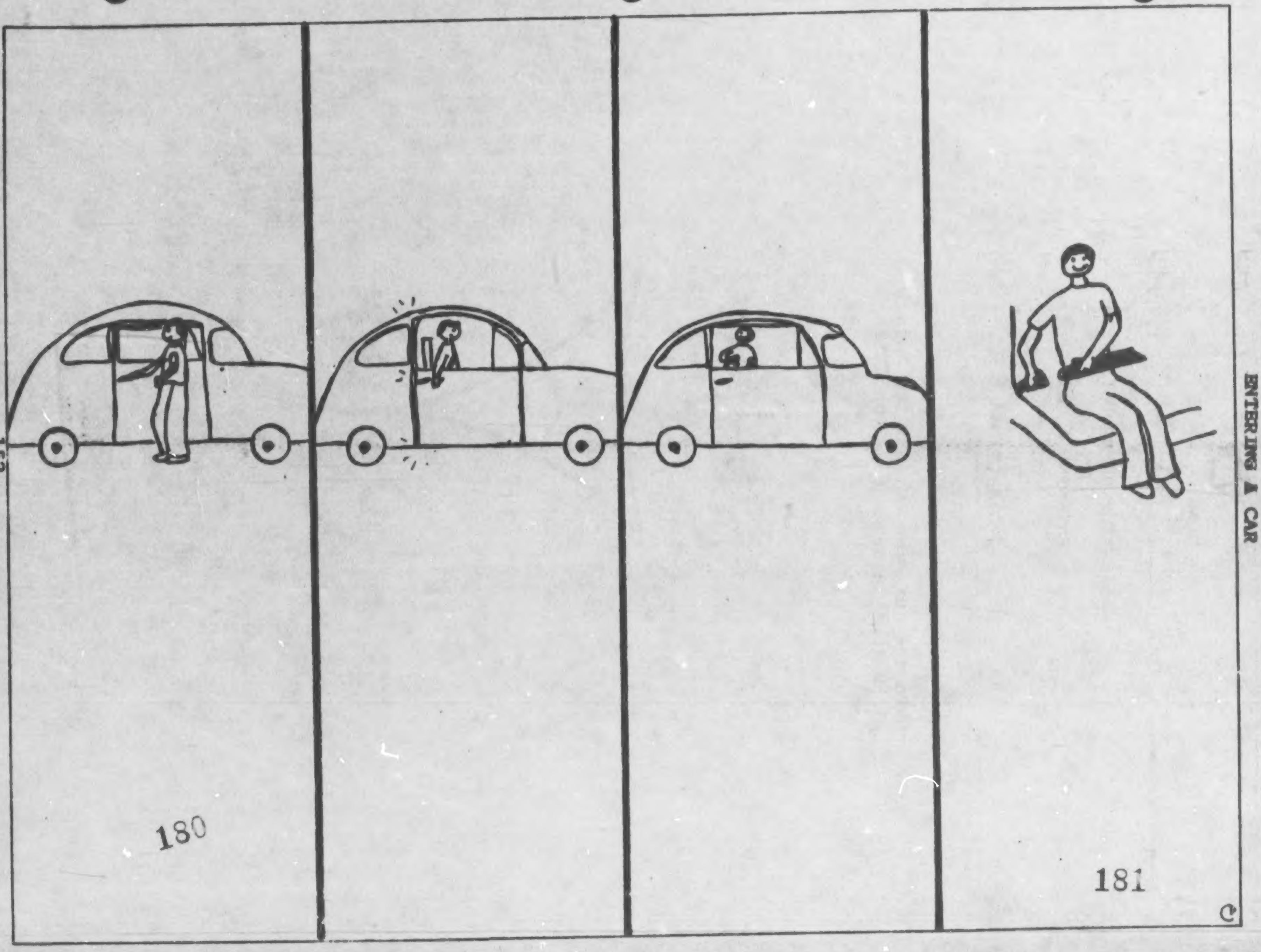
## SAFE PASSENGER UNIT

## ENTERING A CAR

### DIRECTIONS

This may be used as a final page for the booklet on Procedures for Entering a Car.

ENTERING A CAR



F

# MASTER FOR REPRODUCTION F

## ENTERING A CAR

### DIRECTIONS

Have the children cut out the individual pictures and place them in sequence. Emphasize each procedure.

## SAFETY PRESENTATION - ENTERING AND RIDING

Have the children prepare a lesson to present to children in the lower grades on procedures for entering a car and riding in a car. Divide a large piece of poster board in half. On the left side have the children draw a side view of a driver in the front seat. Cut a piece of paper large enough to cover the drawing. Make a 1" fold on the left side of the paper. Place glue on the 1" back section of the fold, and glue the section to cover the drawing. Windows are cut, locks drawn, etc. at a later time. On the right side, the interior cut-out view of the car can be drawn. View I represents entering a car and View II represents riding a car. The poster board can be creased in the center to make the board stand up. This illustration can be left with the younger class after the demonstration.

## SEAT BELT PURPOSE

### Inertia - Science Activity

To reinforce why seat belts are an essential safety device demonstrate the theory of inertia.

Use a toy car that moves easily. Place a modeling clay figure of a person or a very small doll in or on top of the car. Roll the car into some stationary object so that the figure falls forward.

Students should explain what happens to the figure and tell what happens when a car stops suddenly. Relate this to a passenger not wearing seat belts.

Repeat the above activity, this time tying the figure to the car, representing a person using a seat belt. Have the student explain what happened this time. What made the difference? Elicit from children the relationship of passengers in automobiles wearing or not wearing the seat belt. Variation: Vary the speeds. Have the children note the differences between the results of going fast and going slow.

"Teaching Children About Safety Belts" - U. S. Department of Transportation, National Highway Traffic Safety Administration, page 7.

## PROCEDURES FOR USING A SAFETY BELT (REVIEW)

a. Sit and align yourself with belt and buckle.

b. Make your adjustment by holding your buckle at a right angle and pulling. This will lengthen the belt.

c. Snap the metal (male) insert into the buckle (female). (Most buckles are attached with metal to metal.)

d. Pull the end of the belt extending out of the buckle until the belt fits snugly. (Review proper position of seat belt at top of "Master for Reproduction G".

e. To release the belt, most belts have two different procedures. One is a button in the middle to push. The other is a lifting action of some portion of the buckle.

## SEAT BELT ACTIVITIES

### Types of Seat Belts

Have the children discuss why it is important for them to know how each seat belt releases. Use "Master for Reproduction G" (bottom portion) to show the two types of seat belts. Have them discuss the features of each and the procedure for release of each. Variation: On a 9" X 12" piece of manila paper, have the children color a picture of themselves in their car wearing the seat belt. Remind them to show the seat belt type in the drawings. Variation: Have them write a story to go with their drawings. They could write a story on "Why We Use Seat Belts," or "How a Seat Belt Helps Me."

1. MASTERS FOR REPRODUCTION

G - Fastening and Unfastening Seat Belts

H - Seat Belt Use - Wear Your Seat Belt

I - Seat Belt Use - A Safety Tip

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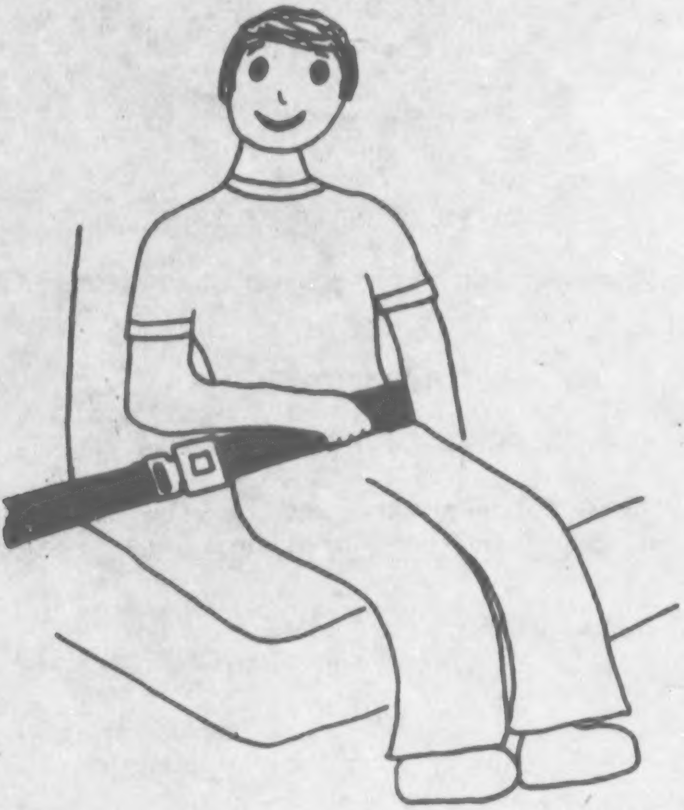
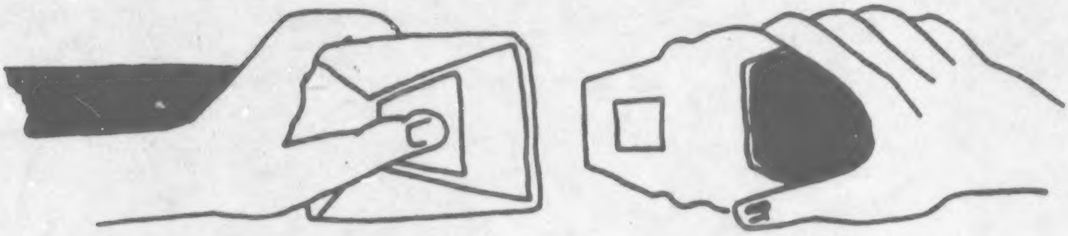
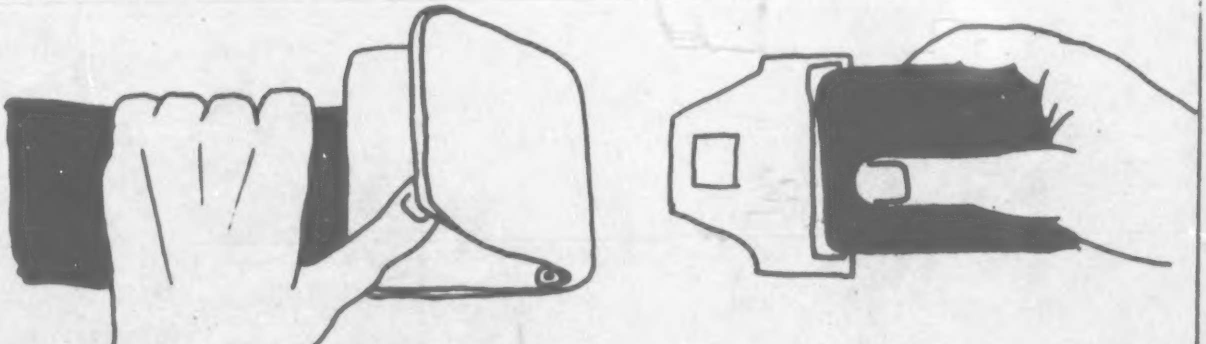
# FASTENING AND UNFASTENING SEAT BELTS







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# MASTER FOR REPRODUCTION G

## TYPES OF SEAT BELTS

## FASTENING AND UNFASTENING SEAT BELTS

### DIRECTIONS

Distribute student handout. Review with the children ways of fastening and unfastening seat belts.

## DRAMATIZATION - Seat Belt Use

Select students to role-play a seat belt story. (Children may write their own stories or may use one provided with this lesson.) Try to select a story which contains a character who does not want to wear his seat belt to illustrate the "pros" and "cons" of wearing seat belts. Variation: Divide the class into small groups. After reading the story to them, tell them that there could have been different results from not wearing seat belts, i.e., Mike's driving into the driveway without a seat belt on, a child runs in front of the car and he has to stop suddenly, or a person who decides not to buckle up because he's going to the store which is only a couple of blocks away - the group could plan one or more incidents to happen.

## BULLETIN BOARD ACTIVITY - Seat Belt Usage

Have the children collect pictures of people (adults, teenagers and children) in cars wearing seat belts. Discuss the correct or incorrect position of the seat belt. Have the children identify the parts of the seat belt. Use the pictures to create a bulletin board in the classroom. "Teaching Children About Safety Belts" - U. S. Department of Transportation, National Highway Traffic Safety Administration, page 6. After the bulletin board has been completed, have the children suggest possible titles for it, i.e., "Who Uses Seat Belts?"

## REMINDER TAGS OR DISPOSAL BAGS - Seat Belt Reminders

Have the children decorate tags to be hung in the family car to remind the driver and other passengers to buckle up. "Teaching Children About Safety Belts".* Variation: Give each of the children a small brown paper bag. Have them cut out a hole approximately 2" down from the top and approximately 2" in diameter in order to hang the bag on a knob in the car. Have them make a design on it that serves as a reminder to wear seat belts.

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*U. S. Department of Transportation, National Highway Traffic Safety Administration, page 8.

## SAFETY BUG SKIT - Seat Belt Use

### BE A "BUG" ON SAFETY!

### SUGGESTED SKIT FOR ELEMENTARY SCHOOL CHILDREN

Prepared by: AUTO DEALERS TRAFFIC SAFETY COUNCIL

TO THE TEACHER:

This simple two-character skit does not require a stage and can be presented with a minimum of advance preparation. Teachers and group leaders may adapt the basic skit to their own situations, increasing the number of characters and adding to the dialogue and action as desired. Improvisation is encouraged so long as it fits the situation and teaches safety. Scenery may be varied with whatever materials are available. Costumes may be very easily made from paper or cloth worn over regular clothing. "Feelers" can be made from heavy pliable coated wire.

It would be helpful to present the skit as part of a safety program including a discussion of the safety guidelines on the Safety Bug Pledge Card by the teacher and/or outside speakers, such as police officer, school or city official, doctor, or others.

---

CHARACTERS: MOTHER (can be played by an adult)
SUSIE (can be played by an older child, from 9 to 13 years old)

SCENE: Make-believe automobile set-up. Chairs may be used for car seats. Front "seats" should have belts attached that can be fastened like seat belts. Turn two chairs upside down to represent the shelf behind the back seat. As the scene opens, Mother is putting library books on the "shelf" from a stack on the floor by the "car." There is an umbrella already on the "shelf."

MOTHER: (Calling offstage as she puts the last books in the car) Susie! Susie! Hurry or we'll miss the school bus.

SUSIE: (Running in, wearing Safety Bug costume, putting on feelers) I'm here, Mom. Oh, Mom, don't put those books in back like that.

MOTHER: But I have to return them to the library. What's the matter?

**SUSIE:** They just told us in school yesterday that books or toys or anything hard--like that umbrella there--should be put on the floor and not on the back shelf of the car. If you have to stop suddenly, anything loose like that can fly off like--like an unguided missile--and hit you in the head and hurt you.

**MOTHER:** I never thought of that. Okay, I'll put everything on the floor. (She does so, while Susie goes round the car, gets in and "locks" her car door.) What's that you've got on your head? (She climbs in behind wheel, closes door.)

**SUSIE:** It's my feelers. (Fastens her seat belt.)

**MOTHER:** Oh. Lock your door, honey. (Locks her door.)

**SUSIE:** I locked it, Mom.

**MOTHER:** (Surprised) Good girl. Now--

**SUSIE:** (Quickly, to beat her mother to it) FASTENYOURSAFETYBELT ! Mine's fastened!

**MOTHER:** (Fastening her belt) Heavens' sakes! You've turned into a regular little bug on safety all of a sudden. ("Starts" the car.)

**SUSIE:** (Clapping her hands) That's it, Mom! I'm a SAFETY BUG!

**MOTHER:** (Looking hard at her) Safety Bug? Feelers? Oh--feelers! ("Drives" away.) Okay, little Safety Bug, we'll buzz along and you tell me all about it.

**SUSIE:** Well, we're starting a Safety Bug Club at our school, so we're going to have a play today and I'm the Safety Bug and I get to pass out the pledge cards and the membership buttons, and this is my costume.

**MOTHER:** What's a Safety Bug Club? I never heard of it, but it sounds good.

**SUSIE:** It's to get all us kids to be careful when we're riding in cars. Like always lock our car doors and fasten our safety belts. Sit still when the car is moving. Things like that.

MOTHER: (Smiles) And don't put books or umbrellas on the back shelf of the car?

SUSIE: Well that isn't on the pledge card, but it's a good idea. Safety Bugs are supposed to follow all the safety ideas we learn because that way we "Get the Safety Habit!"

MOTHER: That's a very good habit to get. And what are the feelers for?

SUSIE: They're to remind all us Safety Bugs to be alert and keep our eyes and ears open and watch for cars coming when we cross the street.

MOTHER: Maybe grownups ought to have feelers when they drive a car.

SUSIE: Oh--something else. Safety Bugs are supposed to keep bugging themselves and other kids and even their moms and daddies to "Get the Safety Habit!"

MOTHER: All right, you bug us if we forget--especially your Daddy! ("Brakes" the car.) Here we are, and there's the bus a block away. (Susie unfastens her belt.) Now don't get out till I pull over to the curb and stop.

SUSIE: Oh Mom--I know--I'm a SAFETY BUG now! (Mother "pulls over to the curb" and "stops." Susie opens door, hops out and waves.) Thanks, Mom. 'Bye!

MOTHER: (Waves as Susie runs offstage) 'Bye, Safety Bug! (Turns to audience, puts her two forefingers beside her forehead and wiggles them like feelers) You know, my feelers tell me that trips in this car are going to be more fun from now on--when we're all bugs on safety!

---

AUTO DEALERS TRAFFIC SAFETY COUNCIL, AUTOMOTIVE INDUSTRIES DIVISION, HIGHWAY USERS FEDERATION FOR SAFETY AND MOBILITY.

## ORGANIZATION OF SAFETY BUG CLUB

Further information about the organization of a Safety Bug Club is available upon request from HIGHWAY USERS FEDERATION FOR SAFETY AND MOBILITY, 200 Ring Building, Washington, D. C. 20036, (202)338-3115. Materials included are membership cards and Safety Bug buttons for each member of your class or you, as a teacher may wish to design your own membership cards.

# SEAT BELT USE
## "BIG BROTHER MIKE" - A READ ALOUD STORY

It was a sunny summer afternoon on Pinetree Road. All the children came out to play right after lunch as usual. But today was different. Amy had some exciting news to tell all her friends. Her big brother, Mike, had passed his driving test that very morning! Mike was sixteen, the oldest kid on their block and really grown up as far as they were concerned.

The children asked Amy to tell them everything Mike had told her about driving a car. Amy was stumped! Mike hadn't really told her anything at all. But she could remember some of the things she had heard her father and Mike talking about.

Amy began, "Well, I know you have to signal if you're going to make a left turn or right turn. And I heard that a stop sign really means stop - not just slow down and then go again. And if you ever get sleepy, you should pull off the road as soon as you can and take a little nap, because you should always be wide awake when you're driving."

Amy noticed that the other children were listening very carefully and waiting for her to go on. What else could she say? She tried to remember the things her brother and father had talked about. Oh yes...

Amy continued, "You must always fasten your safety belt, even if you're only going a couple of blocks."

"Only the driver has to use a safety belt," one of the boys said.

"No," Amy said, "that's not true. Everyone riding in the car should have one on. Even Mike's driving teacher told him that."

Of course, they wanted to know why.

While she was trying hard to think of the reasons, Amy noticed her father's red car coming up the road. Mike was driving, all by himself! After he parked the car, all the kids were right there to meet him. They usually did hang around Mike whenever possible, but they especially wanted to talk to him today.

The first thing they asked was whether he had had his safety belt fastened. Mike said, "Of course I did."

"Tell us why, Mike," they said.

He wondered what made them ask that. A glance at Amy's face made him realize she had been bragging about him and trying to prove how much she understood about driving. Very little, he thought, but this was a good thing for them all to hear about. After all, they could understand some rules for safe driving.

"OK, kids," Mike began, "let me tell you what I've learned about safety belts. Safety belts are really important. So I wear them. But I also make sure that everyone else does too. You see, when I'm driving, I'm responsible for any other passenger in the car. If they get hurt, it's my fault. "That's why I make sure they're all buckled up before I even start the car."

"Why is it so important?" one of Amy's friends asked.

"A lot of reasons," Mike said, "You can be tossed or bounced around in the car when the driver has to make a fast stop, like if a dog runs out in front of you or something. And I learned that safety belts can really save your life or keep you from being seriously hurt if there is an accident. You know who proved that?"

"Who?" they asked.

"The Government, safety experts, and car designers, that's who!"

"Wow, that really sounds important," Amy said. "I didn't know that myself."

"OK, Sis," Mike said, "Want to drive downtown with me to get Dad at work?"

"I'll say!" Amy said.

Amy got into the car and carefully buckled her safety belt after Mike showed her how to do it. She waved to her friends proudly as they drove off. She felt so smart and safe knowing that her brother was such a good driver.

He's right, too, she thought to herself, this safety belt is really comfortable. When I grow up and learn to drive I'll get to wear a safety belt when I'm in the driver's seat.

That was a secret promise Amy made to herself for a day not too far off. Right now she was glad to have Mike for a brother. What a day!

"Teaching Children About Safety Belts" - U. S. Department of Transportation, National Highway Traffic Safety Administration, page 20.

## SEAT BELT USE

### WEAR YOUR SEAT BELT

(to be sung to the tune of Frere Jacque)

(to be sung straight or as a round)

1

Wear your seat belt
Wear your seat belt
Every trip
In your car
You'll be safer with it
You'll be safer with it
So will Mom, so will Dad

11

I wear my seat belt
I wear my seat belt
Every trip
In my car
I am safer with it
I am safer with it
So is Mom, so is Dad

(lines to be sung alternately by two groups)

Group I: Wear your seat belt

Group II: I wear my seat belt

Group I: Every trip

Group II: In my car

Group I: You'll be safer with it

Group II: I'll be safer with it

Group I: Your family, too

Group II: My family, too

U. S. Department of Transportation
National Highway Traffic Safety
Administration

## SEAT BELT USE

## A SAFETY TIP

(to be sung to the tune of Old MacDonald Had a Farm)

1

Seat belt wearing's not for jokes
Here's a safety tip
For yourself and for your folks
I wear(s) it every trip

(Mom)

(Dad)

(Sis)

(Brother)

With a click click here
And a click click there
Here a click
There a click
Everywhere a click click

Seat belt wearing's not for jokes
Here's a safety tip

Everybody's wearing belts
Now we're on our way
I am first to click my belt

(Mother's) (her)

(Dad's) (his)

(Sis's) (her)

(Brother's) (his)

First to click my belt

(her)
(his)
(her)
(his)

With a click click here
And a click click there
Here a click
There a click
Everywhere a click click

Everybody's wearing belts
Now we're on our way.

## PASSENGER BEHAVIOR AND ITS EFFECT ON THE DRIVER AND OTHER PASSENGERS

1. Leave the driver alone.

2. Remember that driving is a complex mental and physical task. Any diversion of attention could have disastrous results.

3. Talk in quiet tones (so the driver can be aware of sounds of sirens from emergency vehicles or trains at a railroad crossing).

4. Remember that passengers carry as much responsibility as a driver.

## DRAMATIZATION

### Drivers

Have the children arrange two rows of seats with three chairs each. Have one child pretend to be the driver. Select other children to be the passengers. Have the children dramatize the different ways of being a poor passenger, i.e. yelling at the driver. Have the child who is driving react. After this has been dramatized, have the children discuss what took place and the outcome. Then have them dramatize the proper way of behaving in a car. After the dramatization has been completed, have them compare the differences and outcomes. Have the children make up a chart. On the left side have them draw pictures of activities that are poor for the car. Label these "Why Not". To the right of each picture draw possible outcomes and label at the top "Why".

## EXITING FROM A CAR

### PROCEDURES FOR EXITING FROM A CAR

When possible, always exit on the curb side of the car. If this is not practical, the following procedure should be followed:

1. Check street traffic from behind to the side.
2. Open door slightly (6-8 inches) and check again.
3. When traffic is clear, open door far enough to exit and exit to the rear staying close to the side of the car, proceeding to the sidewalk from the rear of the car.

## ACTIVITIES

### 1. BECOMING FAMILIAR WITH EXITS AND THEIR PURPOSES

Have the children look through magazines to find pictures of exits. Have them categorize them. They may be categorized to tie into another subject of study, i.e. numerical amounts, large, larger, largest, or those used for various reasons - pleasure, work, etc. After discussing these, have the children mount them in the groups at a bulletin board. It could be entitled, "Exits Around Us" or "Do You Know These Exits?"

Variation: After the children have found the pictures of the various exits, have them select the most unusual exit and write a story about it.

### 2. EXITS AROUND US

People constantly use exits throughout the day, i.e. using doors marked "Exit" at school. Exits are important to us, for they are used in leaving one place and going to another in normal or emergency situations, i.e. using exits for a fire drill. The following are riddles on exits designed to make children become aware of them and their purposes.

1. Two doors open and close to my exit.
   They are painted yellow.
   I move around on wheels and my exit goes with me.
   Many children can ride me.
   What am I? (School Bus)

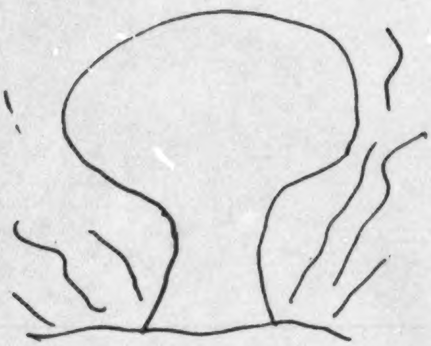
2. I can have two or more exits - you find me in different colors.
   I can be used for long or short trips.
   Adults as well as children can use me.
   What am I? (Car)

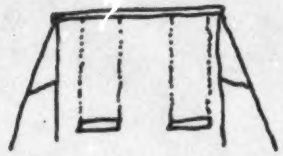
3. I am big,
I have many, many exits.
Some exits lead to other exits--
Children walk through my exits to leave.
What am I? (School Door Exit)

## 3. EXITING

Give the children a piece of 9" x 12" piece of manila paper. Have them draw an outline of a car on the paper. Have them cut the car out. Tell the children they have a car and ask them how people get into it and out. After this has been discussed, give them a 3" x 5" piece of paper. Tell them to design two doors on the left side of the paper. On the side of the crease, place glue and attach these strips to the position of the doors on the car. They can color windows, handles, etc. on the door. Discuss the door, its purpose and how to use it, and define it as an exit. They can color passengers at the section behind the doors. Color the car to complete the drawing. These drawings could be placed on the bulletin board to form the word "exit".

# SCHOOL ENVIRONMENTAL SAFETY ACTIVITIES





UNIT OBJECTIVES:

1. The student will acquire the knowledge to effectively cope with potential hazards within the school environment.

2. The student will be able to follow recommended procedures when confronted with simulated or real disaster warnings.

OBJECTIVE: The students will be able to demonstrate their knowledge of fire drill procedures by performing properly during an actual fire drill.

CONCEPTS TO BE DEVELOPED:

1. Fire drill procedures are designed to get people out of a building as quickly as possible.

2. Calm, orderly behavior is essential in exiting from a school building during a fire drill.

## TEACHER INFORMATION

Fire drill evacuation procedures vary from county to county as well as from one school to another within a county. Teachers should have a list of procedures for fire drills and post it in the classroom. Each teacher should know the specific procedures that pertain to her classroom, i.e.:

1. The route to take during a fire drill.

2. How to line the children up.

3. The place to which the children are evacuated.

The procedure should be practiced before the first scheduled fire drill for the year, and practice should continue throughout the school year.

## INTRODUCING THE FIRE DRILL PROCEDURE

During the first few days of school, the teacher should introduce the concept of the FIRE DRILL. Discussion should include:

1. Why an orderly plan of exit is necessary.

2. Why schools have fire drills and what a fire drill is.

3. What might happen if the school did not have a fire drill.

Emphasis should be on purpose and procedures. Rules and procedures should be listed in sequential order. For non-readers, pictures should accompany procedure.

1. STOP WHAT YOU ARE DOING AND PUT EVERYTHING DOWN.
2. NO MATTER WHAT THE WEATHER IS LIKE, DO NOT GO FOR YOUR CLOTHING.
3. LINE UP IN AN ORDERLY MANNER.
4. LAST STUDENT IN LINE CLOSES THE DOOR.
5. WALK OUT IN A STRAIGHT LINE WITHOUT TALKING.
6. WALK TO ASSIGNED EXIT.
7. STAY BEHIND THE PERSON IN FRONT OF YOU.
8. REMAIN IN A STRAIGHT LINE WITHOUT TALKING UNTIL THE "ALL CLEAR" SIGNAL IS HEARD AND TEACHER GIVES YOU PERMISSION TO RE-ENTER THE BUILDING.

## EMERGENCY CONDUCT PROCEDURES.

Explain why it is important to remain calm during an emergency and to know what to do to remain safe.

a) Keep moving (no stopping to go back for clothes, books, equipment).

b) Clear out (so you won't block exits or streets from fire-fighting equipment).

c) Stay with your group (so your teacher knows you are safe).

1. MASTERS FOR REPRODUCTION

   A - Classroom Exit Route

   B - Fire Drill Exit Procedure

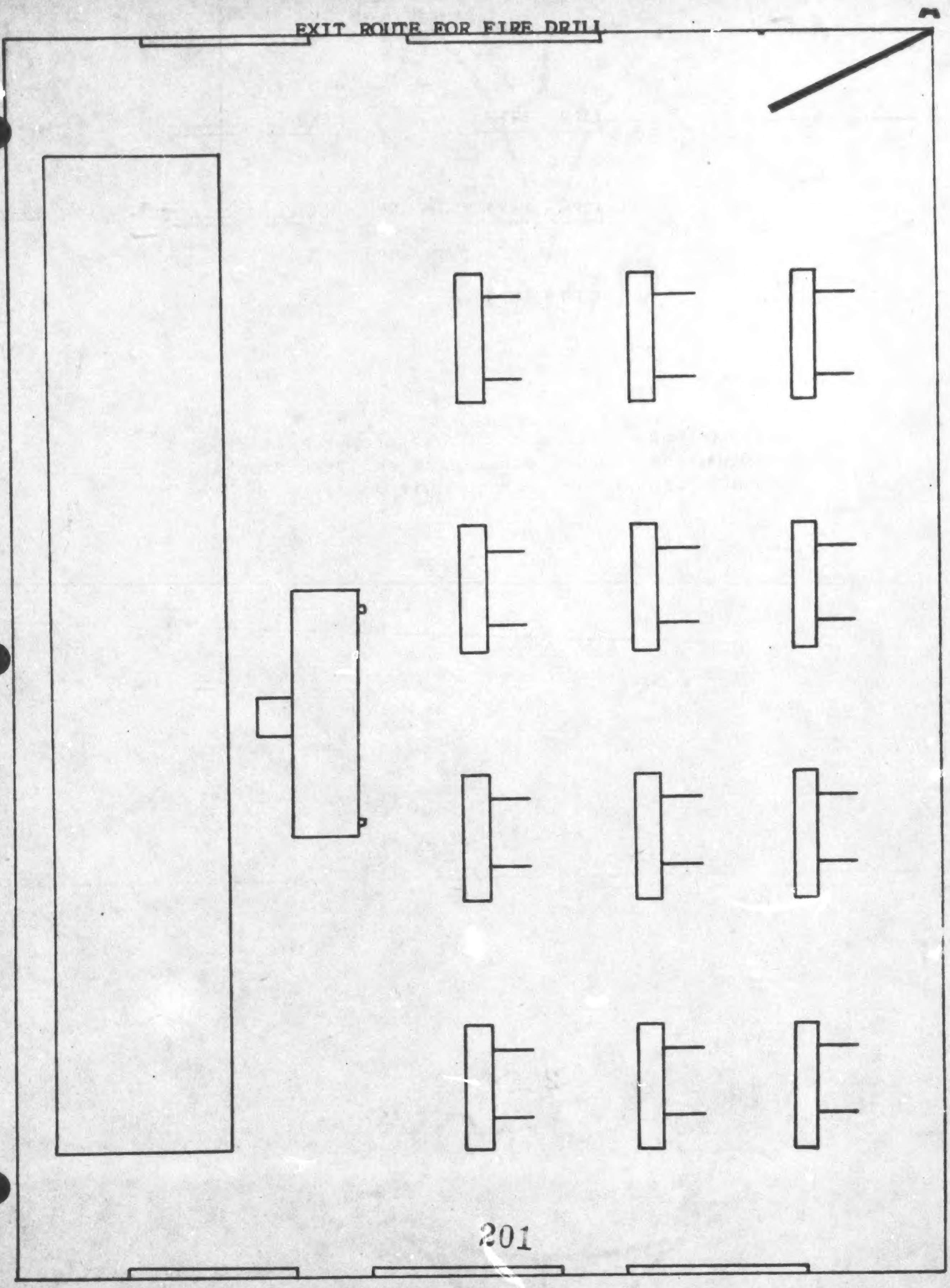
   C - How Many Words?

   D - Word Matcho

   E - Rhyming Words

200

EXIT ROUTE FOR FIRE DRILL



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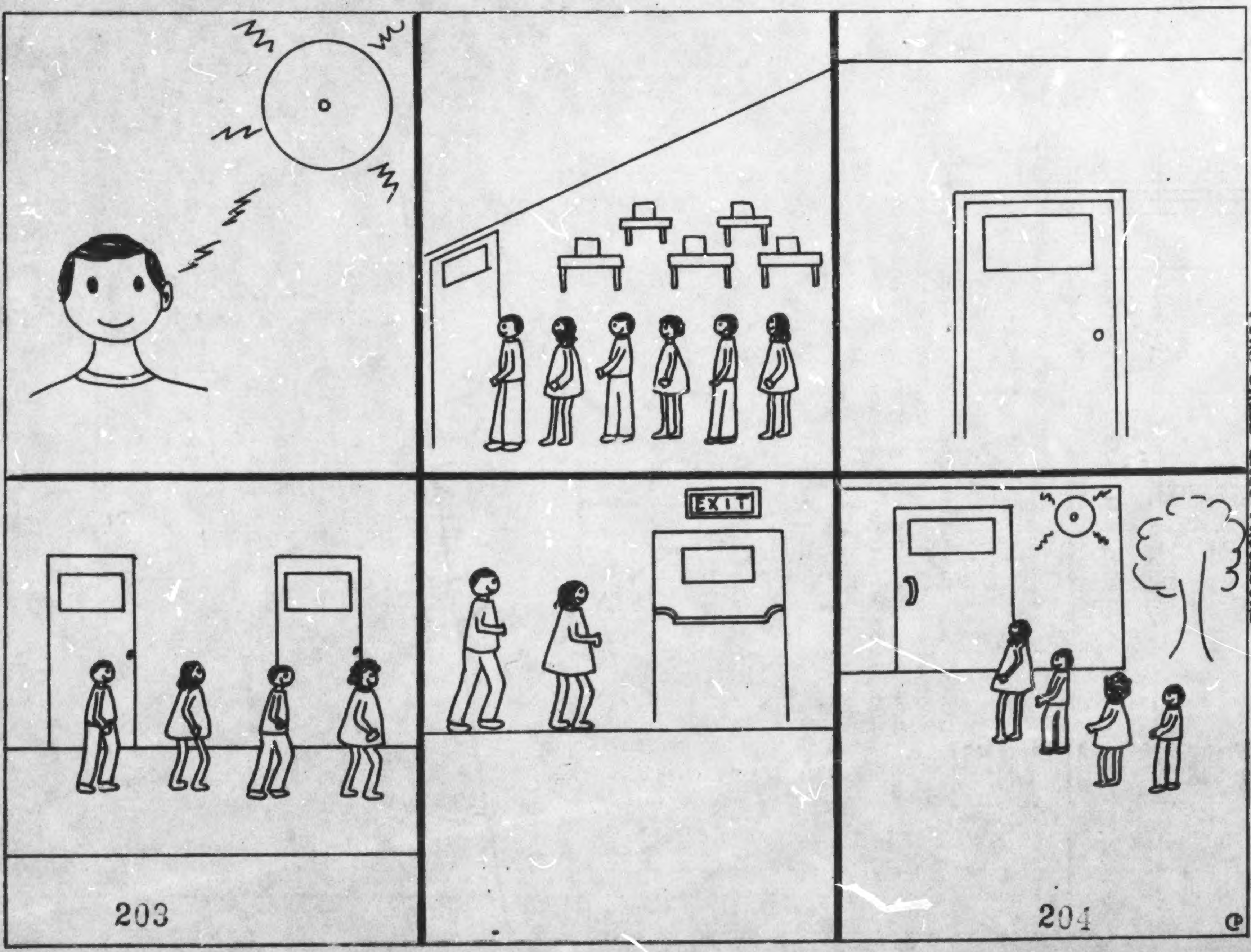
## MASTER FOR REPRODUCTION A

## EXIT ROUTE FOR FIRE DRILL

## DIRECTIONS

Distribute ditto and discuss proper exit from classroom. After discussion children draw in route from their seat to exit door.

# FIRE DRILL EXIT PROCEDURE


EXIT
203
204
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# MASTER FOR REPRODUCTION B

# FIRE DRILL EXIT PROCEDURE

## DIRECTIONS

Distribute the ditto and discuss each step in sequence with the children. For further emphasis, have children cut out pictures in random order and place in proper sequence.

## LOOK AGAIN!

### HOW MANY WORDS?

1. Say each word below. Circle the words that are made of two smaller words.

   1. time
   2. fireman
   3. fireplace
   4. sun
   5. teacher
   6. fireplug

### CIRCLE THE WORDS

2. Look for the two words inside the big word. Circle each of the two words.

   1. fireproof
   2. fireplace
   3. firefly
   4. firework
   5. fireman
   6. firewood

### DRAWING WORDS

3. Select any three compound words above and draw pictures of them in the boxes below.

# MASTER FOR REPRODUCTION C

## LOOK AGAIN! - HOW MANY WORDS?

### DIRECTIONS

Distribute student handout. This activity was developed to reinforce use of compound words dealing with the fire drill.

D

## WORD MATCHO!

1. Circle the word in each line that is not spelled the same as the first word.

| | | | | | | |
|---|---|---|---|---|---|---|
| 1. | flame | flame | flame | flume | flame | flame |
| 2. | fume | fame | fume | fume | fume | fume |
| 3. | alarm | alarm | alarm | alarm | alarm | alram |
| 4. | exit | exist | exit | exit | exit | exit |

2. Use the first word in each line in a complete sentence.

## MASTER FOR REPRODUCTION D

## WORD MATCHD!

### DIRECTIONS

Distribute student handout. This activity is developed to reinforce spelling skills with words that deal with the fire drill.

E

# RHYMING WORDS!

In the FIRE DRILL poem below, fill in the blank with a rhyming word.

## THE FIRE DRILL

DO YOU KNOW THE WAY TO GO____?
THEN LISTEN TO ME FOR I DO _____.
AS SOON AS YOU HEAR THE FIREBELL RING____,
YOU GET UP QUICKLY AND LEAVE _______________.

AT THE DOOR YOU MAKE A LINE____,
NO TALKING, JUST WALKING YOU'RE DOING _______.
JUST KEEP WALKING ALONG THE WAY____,
REMEMBER IN LINE YOU MUST ALWAYS _________.

THROUGH THE DOOR MARKED EXIT YOU DO GO____,
TO A DIRECTED AREA THAT YOU __________.
WHEN THE RETURN SIGNAL YOU DO HEAR____,
THEN YOU KNOW THAT ITS ALL __________.

## MASTER FOR REPRODUCTION E

## RHYMING WORDS!

### DIRECTIONS

Distribute student handout. This activity is developed to reinforce use of rhyming words dealing with the fire drill.

OBJECTIVE: Through a series of riddle activities, the students will be able to recognize the proper procedure to use with a specific piece of equipment in a specific area.

CONCEPT TO BE DEVELOPED: Following the correct procedure can be fun as well as keep you from getting hurt.

## HALL

1. Transparency - On a transparency sketch an outline of the corridor(s) around the room or of a corridor that children use when they enter and exit from the building. Present possible hazardous situations that may exist in corridors and ask children to react to them. Examples: a) A stick figure of a child running in the corridor; b) A door being swung open (most public building doors open outward); c) Objects in the corridor such as boxes piled high; d) Several students walking shoulder to shoulder.

2. Creative Writing - Use the upper portion of the paper. Have the children draw a picture of "Safety in School". (Classroom, auditorium or playground). On the lower portion of the paper draw lines and ask the students to write a riddle to go with the example of safety they have chosen to draw about.

3. Why Have Rules? - Children are presented with the following safety rules:

    1. Do not play with neighborhood pets.

    2. Do not toss or kick obstacles.

3. If there are objects on the playground such as glass or metal, find the proper place to dispose of them.

4. Take turns using play equipment.

5. Do not play on outdoor equipment if it is wet.

Rationale for these and other rules can be discussed by the children.

4. Play Equipment - Riddles - Read these riddles to children and have them guess the answers to them. After they've guessed the answers, the riddle can be copied and the answer to it can be drawn on another section of the paper.

   1. You must climb my steps to get to the top - but not to get back down. You must use me one at a time, when you come back down - your feet go first to reach the ground.

      What am I? (Sliding Board)

   2. It takes two people to use me. I go up and down. The first person off me should hold me tightly and let the empty end rise gradually to let the other person off.

      What am I? (Teeter Totter)

   3. I go round and round. One or more children can use me at the same time. Sit down and hold onto my bars.

      What am I? (Merry-Go-Round)

   4. You can make me go back and forth -
      You must sit on me and not stand.
      You must hold on tightly and not go too high.

      What am I? (Swing)

   5. You can climb in me. One or more children can use me at the same time. You should use both hands as you play. And as you move your hands from place to place, make sure that your thumb is on the opposite side of the bar from the fingers.

      What am I? (Overhead bars - jungle gym)

## STORMS

### INTRODUCTION OF DISASTER DRILL PROCEDURE

Familiarize the children with the disaster drill procedure during the first few days of school so that they'll be prepared for the initial drill. (Procedures vary from county to county.)

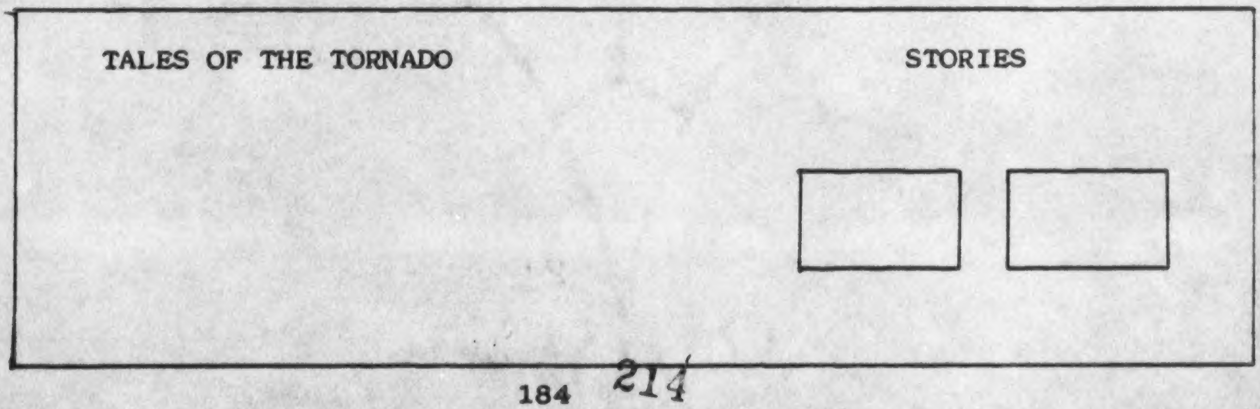
1. DRAMATIZATION - Tornado Action Procedure

   Have the children dramatize riding in a car or walking as a pedestrian. Suddenly they see and hear a tornado. Have them indicate what type of action is necessary for their safety.

   1. Driving a car - get out of it and go to a low-lying ditch.
   2. Walking as a pedestrian - go to a low-lying ditch.
   3. In a building - Go to the basement area if there is one. Otherwise, go to an inside area where there are no windows, i.e., a closet or bathroom.

2. BULLETIN BOARD

   Pictures of tornadoes can be found in magazines and newspapers. Have the children cut them out and mount them in a swirling position on a bulletin board. Ask the children to write descriptive stories about the tornado. Place the stories on a bulletin board and call them "Tales of the Tornado".



## 3. WHAT IS A HURRICANE?

Introduce the hurricane by showing pictures of a hurricane and hurricane damage. Indicate at this time that the hurricane storm usually takes place over water. A comparison of the tornado and hurricane may be shown on a bulletin board.

| Hurricanes | Tornadoes |
|---|---|
| Clouds - Rain<br>Usually starts over water. | Clouds - Rain<br>Usually starts over land. |

Pictures

Stories

## 4. BLIZZARD - TIME AWARENESS

To emphasize an awareness of time, have the class make an experience chart of activities that require time, e.i., baking a cake, coming to school, airplane leaving an airport. Elicit that being on time for the school bus, not having to wait an extra amount of time in the snow and cold, as well as going straight home are important. If children wander around in a blizzard or heavy snow they may have difficulty with the cold and become lost.

## TEACHER INFORMATION

## HURRICANE

### APPROACHING STORM

Get and use only official information. Keep radio or TV on and listen for latest official storm information. If power fails, use battery radio and continue to listen throughout the storm. Decide what you are going to do and where you are going to stay. If near a coastal area, residents should get away from low-lying beaches or other locations which may be swept by high tides or storm waves. Be sure there is extra food and that it can be eaten without cooking or little preparation (non-refrigerated). There may be a shortage of water; therefore, fill containers with water. Make sure flashlights and other emergency lights are working; if nearby lanterns and candles are to be used, be sure that matches are nearby. If walking toward protection, be aware of blowing objects. If driving toward protection, have a full gas tank. Since pumps run on electricity, gas would be unavailable if there were a power failure.

### DURATION OF STORM

Be calm and cautious and continue to listen to reports from the weather bureau, Red Cross, and other local agencies. Keep inside. Close window on windward side and keep one open on leeward side if it is a tornado or hurricane. If the center or eye of a hurricane passes directly over you, there will be a lull in the wind lasting from a few minutes to one-half hour or more. Stay in a safe place. During and after a storm, washed out or flooded highways and streets may be blocked by fallen trees, poles and wires. Avoid them. Stay away from disaster areas. Walk and drive carefully and cautiously. Be aware of trees or branches that may be weakened and ready to fall, for buildings that may be near collapse, and for bridges or roads that may be damaged or ready to give way under the added weight of passing cars. Debris filled streets are dangerous, so keep your eyes on the road. Along the coast and near streams, the soil may be washed from beneath the pavement, which may collapse under the weight of vehicles.

## TORNADO

Go for shelter. If in open country, move away from it at right angles. If unable to escape, lie flat in the nearest ditch or ravine. If near a building, go inside--preferably in a steel-reinforced building. Avoid auditoriums, gymnasiums, or other large halls with large poorly supported roofs. If in a house, stand in an interior hallway or a lower floor, or climb under heavy furniture in the center of the house. Safest spots is the corner of the basement toward the direction from which the tornado is approaching. Place hands over head and squat. If there is insufficient time to go to shelter, students should go to the inside wall of the room away from windows, squat on the floor next to a wall, keep head down or get under the desks or furniture either by squatting or lying prone on floor, face down.

## BLIZZARD

Protection is heat and food that doesn't need to be cooked. Several layers of loose-fitting, lightweight but warm clothing are best protection against the cold. Mittens, tight at the wrists are warmer than gloves with fingers. If your vehicle gets stuck, stay with it so rescuers can more easily spot you. Don't attempt to walk for help, for it is easy to lose direction and become lost. Don't stay in one position for too long. Clap your hands and move arms and legs vigorously from time to time to stimulate blood circulation and keep muscles from getting cramped. Buses have two-way radios to use for calling for help. There may be an early dismissal from school. The school bus driver should care for children he is unable to deliver. In the morning, listen for school closings on the news.

## FLOODS

During a flood, it may be necessary for a bus to use an alternate route. If so, parents must be notified in advance as to adjusted bus routes - where the child will be picked up and taken.

## SUBJECT AREA CROSS REFERENCE

KEY: G - Group
I - Individual
T - Teacher Directed Activity
* - Master for Reproduction

| | TYPE OF ACTIVITY | PAGE NUMBER |
|---|---|---|
| **ART** | | |
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| **Pedestrian Perceptual Safety** | | |
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| 4. * See and Be Seen - X | T | 62, 65 |
| 5. Sounds of Safety (Making a Brochure) | T-I | 79 |
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| 1. Getting There is Fun | T-G-I | 104-105 |
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| 1. Seat Belt Usage | T-G-I | 158 |
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### School Bus Safety

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### School Environmental Pedestrian Safety

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| 1. Tales of a Tornado | T | 184 |
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## DRAMATIZATION

### Auto Passenger Safety

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### School Environmental Pedestrian Safety

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| 1. Tornado Action Procedure | T-G-I | 184 |

## MASTERS FOR REPRODUCTION

KEY: MATH - Mathematics
MUSIC - Music
NISA - Non-Integrated Safety Activity
RDG - Reading
SCI - Science

### Auto Passenger Safety

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## Pedestrian Perceptual Safety Activity

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| 4.* Assessing Street Width - $A^2$ | MATH | T | 83, 89 |
| 5.* Assessing Reference Points-$A^3$ | MATH | T | 83, 91 |
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| 7.* Communication Clues - Z | SCI | T-G-I | 74, 75 |
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## School Bus Safety

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**School Environmental Pedestrian Safety**

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## MATH

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### Auto Passenger Safety

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All issues of School Safety, published by the National Safety Council contain many informative articles and learning activities encompassing the areas of pedestrian, bus, bicycle, auto passenger and general school safety. This magazine is no longer in print. However, school or public libraries should be able to supply you with these upon request.

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Hogg, B. J. Skill Bees. Box 295, Route 1, Vicksburg, Missouri 49097: Child Tested Skill Builders, 1971. (The set includes filmstrips, slides and activities concerned with:

- Basic Writing Strokes - Kit No. SKB-101
- Figure Ground Discrimination
- Multi-Match Cards - Kit No. SKB-600
- Shapes - Kit No. SKB-200
- Visual Motor Sequencing - SKB-100

Instructive Devices, Inc. How Do You Go To School? (Bus Safety). Pawtucket, Rhode Island 02860: Instructive Devices, Inc., Packet includes:

- 1 - 35mm filmstrip
- 1 - sing-a-long cassette
- 30 - cartoon booklets
- 1 - LP record
- 1 - talk-a-long cassette
- 12 - safety posters
- Teaching Guide

This program covers 22 important rules for school bus safety in song, verse and narration.

Milton Bradley Company. Miniature Traffic Signs. Des Plains, Illinois 60018: Milton Bradley Company.

Milton Bradley Company. Useful Signs to See and Read. Des Plains, Illinois 60018: Milton Bradley Company. (Teaching aid for functional reading programs. Thirty large cards contain traffic, driver education and safety signs which children are likely to encounter in every day living. Suggestions for use are included.)

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National Child Safety Council. Safety Study Cards - Set No. 1 Child Accident Prevention Every Month (General Safety). Jackson, Michigan: National Child Safety Council, 1966. (Set contains posters and manuals concerned with general safety, study guides and suggested activities on the back of the individual posters.)

National Safety Council. All About Bikes - A Bicycle Safety Program. Chicago, Illinois: National Safety Council.

National Safety Council. Teaching About Safety. 425 N. Michigan Ave., Chicago, Illinois 60611: National Safety Council. (Elementary Education Resource Units. These units offer a comprehensive but flexible guide for helping children to learn about safety. Each unit deals with an individual safety topic and is prepared on three levels (pre K through 1, 2 and 3, and 4 through 6.) Each level contains its own behavioral objectives, content outline and suggested learning and evaluation activity. Supplementary materials for copying and a list of additional resources are also included, An important feature of each unit is the introduction to the teacher which explains the basic goals of safety education and suggests ways in which the resource unit can be used, Units may be purchased separately.)

Office of the Superintendent of Public Instruction. Safety Education Units for Illinois Elementary Schools. Springfield, Illinois: Safety Education Section. 1972.

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Stuart, Francis R. *Physical Fitness in Action*. Dansville, New York: F. A. Owen Publishing Co., 1962.

Stuart, Francis R. *Physical Fitness in Motion*. Dansville, New York: F. A. Owen Publishing Company, 1962. (10 posters, 1 record chart and 40 classroom activities to develop sound bodies).

Walt Disney Study Prints. *Bicycle Safety Set No. 102*. 545 Cedar Lane, Teaneck, New Jersey 60068: Walt Disney Films. (A series of 9 study prints based on the Walt Disney 16mm film titled, "I'm No Fool with a Bicycle." Each print contains teaching aids and suggested activities printed on the back.)

Walt Disney Study Prints. *Fire Prevention*. 545 Cedar Lane, Teaneck, New Jersey 60068: Walt Disney Films. (A series of 9 study prints based on the Walt Disney 16mm film titled,"I'm No Fool with Fire." Each print contains teaching aids and suggested activities printed on the back.)

Walt Disney Study Prints. *School Bus Safety Set No. 101*. 545 Cedar Lane, Teaneck, New Jersey 60068: Walt Disney Films. (A series of 9 study prints. Each print contains teaching aids and suggested activities printed on the back.)

Walt Disney Study Prints. *School Safety Set No. 103*. 545 Cedar Lane, Teaneck, New Jersey 60068: Walt Disney Films. (A series of 9 study prints. Each print contains teaching aids and suggested activities printed on the back.)

# FILMS AND FILMSTRIPS

## Films

### Auto Passenger

How and Why to Use Safety Belts. (16mm, color, 8 min.) A definitive in-depth approach, dramatizing the need for safety belts, and explaining why safety belts save lives. Footage covers standard seat belts, lap-shoulder belts, full-harness belts, and includes the best current protection for the traveling child. Buckle assemblies and buckle adjustments for foreign as well as domestic model cars are explained in detail, with instructions for use and maintenance of these as well. Available from American Safety Belt Council, Inc., Public Education Office, P. O. Box 539, Los Angeles, Calif. 90028.

Safety Belt for Susie. (16mm, color, 11 min.) Child's doll dramatizes need for seat belts in rear seat for children. Purchase or rent from University of Illinois, Visual Aids Center, Division of University Extension, Champaign, Ill., 1964.

She Purrs Like a Kitten. (16mm, color, 5 min.) A pair of elderly ladies in a chauffeur-driven car are busily chatting. The narrator says sarcastically that they have too many fascinating things to talk about to fasten their safety belts. The car stops suddenly and they both are shown getting up and back into their seats in a "comic" manner. In a second' shot of the ladies later in the film, the narrator says that safety belts are important to car maintenance because you can avoid "body repairs". Again at the end of the film, he reminds viewers to keep their safety belts fastened. Available from Data Films, 2625 Temple St., Hollywood, California.

### Bicycle

A Monkey Tale. (16mm, b&w, sound, 9 min.) A family of monkeys demonstrates both safe and unsafe ways to drive a bicycle. Available for purchase from Encyclopedia Britannica Films, 425 N. Michigan Ave., Chicago, Illinois.

Bicycle Safety. (16mm, b&w, sound, 11 min.) Driver responsibilities explored include bicycle maintenance and obeying traffic rules. Available for purchase from McGraw-Hill Co., Text-film Division, 330 W. 42nd St., New York, N.Y. 10036.

Bicycle Safety Program. Film Loops, Inc., P. O. Box 2233, Princeton, New Jersey, 1971.

Bicycle Safety Skills. (16mm, color or b&w, sound, 11 min.) The theme "good cyclists today, good motorists tomorrow," is emphasized. A youngster shows his small brother safety practices that make cycling safe as well as enjoyable. Available for purchase or rental from Coronet Instructional Films, 65 E. Water St., Chicago, Illinois 60601.

Bicycling Safely Today. (16mm, 20 min.) Pleasantly illustrates how cyclists can achieve full enjoyment from their wheels. It is the perfect film for solving safety problems in the community. Available on loan from Bicycle Institute of America, 122 E. 42nd St., New York, N.Y. 10017, 1972.

I'm No Fool with a Bicycle. (16mm, color) The bicycle, as Jiminy Cricket points out, is a wonderful invention--even more wonderful if we know the right way to do things with it. After tracing the history of the bicycle from its first invention in France around 1810 up to the modern safety bike as we know it today, Jiminy graphically illustrates the wrong and the right things to do with a bike. He's strongly recommending the latter, that is - "If you want to live to be 92." Available for purchase or rental from Walt Disney Educational Materials Co., 495 Route 17, Paramus, New Jersey 07652, 1971.

Once Upon a Bicycle. (16mm, b&w, sound, 10 min.) In this film the young cyclist is likened to the driver of other vehicles. Under the guidance of a motorcycle officer, youngsters are shown how to drive their bicycles safely. Available from National Child Safety Council, 125 W. Pearl St., Jackson, Michigan. Free loan to members of the National Child Safety Council.

One Got Fat. (16mm, color, 15-1/4 min.) Ten bicycle drivers are prevented from reaching their destination by individual mistakes. Purchase or rent from Henk Newhouse, Inc., 1017 Longaker Road, Northbrook, Illinois 60062, 1963.

Safety on Two Wheels. (16mm, color, 6-1/2 min.) Produced and available from Aetna Life Insurance Company, Hartford, Conn.

Seven Rules of Bicycle Safety. (16mm, color, 6-1/2 min.) 7 rules accepted by safety experts are demonstrated in this film for children. The positive approach is taken by showing only the right way to drive a bike. Purchase from Anthony Lane Film Studios, Inc., 7401 Wayzata Blvd., Minneapolis, Minn. 55426, 1965.

Stop and Go On a Bike. (16mm, sound, color, 13 min.) A boy named Chuck discovers that courteous behavior on a bike is not only safer, but more fun. He learns his lesson with the help of two safety puppets and a policeman. Available on free loan from Association Films, Broad and Elm Sts., Ridgefield, New Jersey 07657.

The Bicyclists. (16mm, sound, color, 15 min.) A Danish film with English narration. The story of a lively red bicycle and its two owners: one who obeys all the rules and one who does not. Available for rental from WesternnCinema Guild, 244 Kearny St., San Francisco, Calif. 94108.

The Day the Bicycles Disappeared. (16mm, color, 14 min.) Safe and courteous bicycle driving habits are presented in fantasy form. Purchase from American Automobile Association Foundation for Traffic Safety, 1712 G St., N.W., Washington, D. C.

You and Your Bicycle. (16mm, b&w, 10-1/2 min.) Hazards met on a trip to the store for Mom, safety maintenance and correct driving habits are featured. Purchase or rent from Progressive Pictures, 1810 Francisca Court, Benicia, Calif. 94510, 1961.

Your Bicycle and You. (16mm, sound, color, 13 min.) Compares bicycles and automobiles, discusses bicycle operation and care as well as rules of the road. Available for purchase from Modern Learning Aids, Division of Modern Talking Pictures, 3 E. 54th St., New York, N. Y. 10022.

## Filmstrip

I'm No Fool with a Bicycle. Riding a bicycle in 1810 in France was probably just as much fun as it is today in America... but even our modern safety bike can be dangerous. Jiminy Cricket traces the history of this popular invention and demonstrates the rules for safe riding. He urges children to keep their bikes in good working order and to follow automobile safe driving regulations. Available from Walt Disney Educational Materials Co., 495 Route 17, Paramus, New Jersey. 33-1/3 rpm record and filmstrip available from Maryland State Department of Education, Safety and Transportation, P. O. Box 8717, Friendship International Airport, Baltimore, Maryland 21240.

## Films

### Bus

Bus Driver's Helpers. (16mm, color, 10 min.) Explains proper school bus conduct to elementary pupils. Available for purchase from AIMS Instructional Media Services, Inc., P. O. Box 1010, Hollywood, California 90028.

In Step with Safety. (16mm, color, 14 min.) Gives children the rules for school bus safety and the reasons for observing them. Available for purchase from Robert M. Carson Productions, Box 1306, Winter Park, Florida 42790, 1960

Safety On Our School Bus. (16mm, color or b&w, 11 min.) Explains proper procedure for getting on and off a bus and six common sense rules for safe conduct. Available for purchase from Encyclopedia Britannica Educational Corp., 425 N. Michigan Ave., Chicago, Illinois 60611.

School Bus Patrol. (16mm, color & b&w, 14-1/2 min.) Shows how a school bus patrol operates. Available for purchase or loan from American Automobile Association Foundation for Traffic Safety, 1712 G St., N. W., Washington, D. C. 20006.

School Bus Safety With Strings Attached. (16mm, b&w, 18 min.) Using folding chairs and student volunteers, the narrator creates a hilarious school bus ride to demonstrate the rules of passenger safety and etiquette. Available for purchase from National Safety Council, 425 N. Michigan Ave., Chicago, Illinois 60611. Stock No. 278.13, 1964.

The School Bus and You. (16mm, color, 10 min.) Designed to teach school bus safety and courtesy to elementary school children. Purchase or rent from Mogull's, 112-14 W. 48th St., New York, New York 10039, 1964.

## Filmstrips

Here's How We Ride a School Bus. Sponsored by the Ontario Department of Transportation. Has been designed to encourage pupil participation and discussion. For this reason, there is no sound track. This provides full flexibility to meet every teaching situation.

School Bus Safety. Safety rules for school bus passengers. Available for purchase from Visual Sciences, P. O. Box 599, Suffern, New York 10901.

## Films

### Pedestrian

A First Film on Finding Your Way to School Safely. (16mm, color, 9-1/2 min.) recognizing landmarks and understanding safety rules. Rental $6.50. Sale $120.00. B.F.A. Educational Media, 2211 Michigan Avenue, Santa Monica, Calif. 90404.

Dick Wakes Up. (16mm, b&w or color, 13 min.) Dick, who had an accident because he ran into the street without looking, dreams in the hospital that he has two other selves named Good Judgment and Bad Impulse. He learns about good safety practices from their arguments. Available for purchase or loan from American Automobile Association Foundation for Traffic Safety, 1712 G. St., N. W., Washington, D. C., 1955.

I'm No Fool as a Pedestrian. (16mm, color) Ever since the Egyptians built the first paved roads in 3000 B. C., the pedestrian has been fighting for his life. The sidewalk, first invented in Paris in 1780, gave some relief but soon the automobile came and the pedestrians' lives were again hazardous. To survive, the pedestrian has had to learn how to walk properly--where to walk--and when to walk. Only by following the rules can the pedestrian successfully reach his goal from one place to another. Available from Walt Disney Educational Materials, 495 Route 17, Paramus, New Jersey 07652, 1971.

Let's Stop and Go Safely. (16mm, 18 min.) Illustrates several street safety situations such as roller skating, running between parked cars, crossing intersections, and how observing rules prevents accidents. Rental $4.50. Roa's Films, 1696 N. Astor St., Milwaukee, Wisconsin 53202.

Look Alert - Stay Unhurt. (16mm, b&w, 14 min.) emphasizes the causes of many pedestrian accidents and how they can be avoided. National Film Board of Canada.

On Your Own. (16mm, b&w or color) A captivating comparison of pedestrian safety rules and training with the training of an astronaut. Available for purchase from Sid Davis Productions, 2429 Ocean Park Boulevard, Santa Monica, California 90405, 1962.

Timothy the Turtle. (16mm, 5 min.) emphasis on watching for turning cars. American Automobile Association, Washington, D. C., ($13.00) (Part of the "Otto the Auto" Series), 1959.

## Filmstrips

I'm No Fool as a Pedestrian. Egyptians built the first paved roads in 3000 B. C., and pedestrians had to start dodging reckless chariot drivers...the first in a long history of walking safety problems. The sidewalk, invented in 1870 in Paris, gave some respite, but soon the automobile created more hazards. Jiminy tells how, when and where to walk in order to avoid accidents. Available from Walt Disney Educational Materials Co., 495 Route 17, Paramus, New Jersey 07652. 33-1/3 rpm record available from Maryland State Department of Education, Safety and Transportation, P. O. Box 8717, Friendship International Airport, Baltimore, Maryland 21240.

Street Safety. Primary to intermediate, color, cost $6.50. McGraw-Hill Text-films, 330 W. 42nd St., New York, N.Y. 10036.

Walking to School. Primary, color, Curtis Publishing Co., Audiovisual Materials Division, Independence Square, Philadelphia, Pennsylvania 19105.

## Films

School Safety. (16mm, color) Proves that something can be done to prevent needless and tragic loss of life because of fire. Donald and his nephews present a convincing solution to the problem. Each family must be prepared to follow a prearranged fire escape plan when fire strikes a home. The need for a plan--how to make a plan--and how to carry out a plan--is the vital message and the theme of this film. Available for lease or rental from Walt Disney Educational Materials Co., 495 Route 17, Paramus, New Jersey.

Handling Garden Tools Safely. (8mm, color, sound, 3 min.15 sec.) Proper use of rakes, forks, shovels and other garden equppment as well as the importance of proper storage is illustrated through a real-life situation. Available from Encyclopedia Britannica Educational Corp., 425 N. Michigan Ave., Chicago, Illinois 60611, 1968.

Handling Knives and Scissors Safely. (8mm, color, sound, 2 min. 35 sec.) A youngster building a model airplane is the subject of this film that illustrates with animated diagrams the proper use of knives and scissors to avoid painful accidents. Available for purchase from Encyclopedia Britannica Educational Corp., 425 N. Michigan Ave., Chicago, Illinois 60611, 1968.

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I'm No Fool with Fire. (16mm, color) A cave man first discovered he could produce fire by striking two rocks together and history reveals that since that time fire has been one of man's best friends as well as one of his deadliest enemies. From bitter experience, man has learned he must understand fire--how to start it--how to control it--and how to put it out. Jiminy Cricket presents the basic rules of fire prevention and fire fighting summing up his philosophy when he states, "The best way to fight fire is not to have one in the first place." Available from Walt Disney Educational Materials, 495 Route 17, Paramus, New Jersey 07652, 1971.

Junior Fire Department. (16mm, b&w, 20 min.) Shows how fire prevention education may be taught in public schools and how these lessons can influence fire safety at home. Purchase from Cinesound Company, 1037 N. LaBrea Avenue, Hollywood, California.

Sixty Seconds to Safety. (16mm, b&w, 12 min.) Points out common fire hazards in schools. Available for purchase, rent or loan from American Film Registry, 1018 S. Wabash, Chicago, Illinois 60605.

The Fire Triangle. (16mm, color or b&w, 13 min.) Demonstrates how firemen control fires by eliminating one of the three components of fire. Purchase or rent from University of Texas, Visual Instruction Bureau, Austin, Texas, 1962.

Trouble Takes No Holiday. (16mm, color, 17 min.) How a false alarm sparks a school campaign to re-educate pupils to be fire-safety conscious. Purchase or loan from Association Films, Inc., 600 Madison Avenue, New York, N.Y. 10022, 1964.

## Filmstrip

I'm No Fool with Fire. Long ago a cave man struck two rocks together and sparks flew...and ever since that time, mankind has been trying to control fire. Here Jiminy explains the dangers of fire, describes some of the advances our skill in using fire has made possible, outlines fire-fighting procedures, and presents basic fire prevention rules for young children to follow. Available from Walt Disney Educational Materials Company, 495 Route 17, Paramus, New Jersey 07652.

## Games

Creative Playthings. Perception Plaques (a matching game). P. O. Box 1100, Princeton, New Jersey 08540: Creative Playthings.

Norbert Specialty Corp. Traffic Sign Bingo. New York, New York 10032: Norbert Specialty Corp.

Otto Maier Verlag. Positive and Negative (a perceptual matching game). New York, New York: manufactured by Otto Maier Verlag, Rauensburg, West Germany for Creative Playthings, a Division of CBS, Inc.

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